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VARIETY

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P. M. A. SAYS ARBITRATION

VAUDEVILLE SALARY ONLY FOR ACTS FROM PRODUCTIONS

Big Time Booking Offices Take New Stand on Question of Money—Increases Stopped—"Hideaway" Turns to Receive Same Treatment

The big-time booking offices are reported to have issued orders that standard vaudeville and artists' acts applying for the big time after leaving a production, shall receive as salary only the amount they received before entering the production.

It is a new position assumed by the big time. Heretofore vaudeville acts or artists engaged for musical shows have increased their salary for a vaudeville return and invariably secured a larger amount.

It developed last week that in the Keith's office, especially an order appeared to have been settled upon that returning standard acts would receive in salary only what they were last paid upon the big time. Two turns out of musicals recently closing found their salary set at the same figure they had received when leaving to join the shows.

Acts waiting to have a salary established on the big time and playing hide-away dates in the interim under assumed names and for small salaries will be offered the same

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HALF REAL AND REEL IN BROOKLYN STOCK

"Humming Bird" Twice on Same Stage—First Time in Stock

Half real and half reel entertainment will be attempted for the first time in stock at the Alhambra, Brooklyn, next week when the locals will offer "The Humming Bird" in legit form and in pictures. The film version of the piece will be thrown upon the screen at the completion of the regular performance.

This angle was tried in pictures some years ago by "The Sign of the Rose," with the films prefacing and following the acting version.

This is the first time a first run film has been tied up with a stock attraction. If it gets over here others may try the stunt.

"Prohibition" Film for Run

New Orleans, April 29.

"Prohibition," a picture locally made, will open at the Orpheum Sunday and remain there for a run.

Captain Leslie Peacock produced and directed the film; Gaston Glass holds the leading role.

"STAGE MAMMAS" DO ANNOY B'WAY CASTERS

Epidemic of Late—Chaperones Want to "Sit In" on Business End, Too

Broadway is again in the throes of an epidemic of "stage mammas," more or less obsolete for some time. Casting offices are being crowded with girls chaperoned by doting parents, much to the dissatisfaction of those attempting to do business with the girls.

The presence of the chaperones is not objected to half as much as their insistence to sit in on the negotiation councils and more often than not handle the business affairs of their daughters.

Some of the casting agencies have become so fed up they are tabulating the escorted ones and are seldom sending for them.

Also in a diplomatic way they have hinted that if they have any business to transact with the girl performers they prefer to do it direct with her and without interference from members of her family.

PAVLOWA RETIRING?

Unconfirmed Report Ballet Star Will Not Reappear Over Here

Anna Pavlowa is retiring, ccording to news in concert circles. The Russian dance star opened at the Metropolitan last week and will conclude her engagement Saturday.

S. Hurok has not stated definitely that Pavlowa will not appear in this country again, feeling that she will consent to tour next season.

The attraction's advertising does, however, state this week is Pavlowa's farewell appearance.

Mme. Pavlowa is conceded the greatest toe artist ever sent from abroad. She is nearly fifty, and has been appearing on this side for about twenty years.

Pavlowa rose from the ballet at the Imperial Opera House, Petrograd. She became the premiere danseuse and then won international fame with her American debut.

One N. V. A. Collection $50,000

Chicago, April 29.

Collections for the N. V. A. during last week in the Orpheum houses here will exceed last year's total of $50,000, it is said.

MEETING TUESDAY OF MANAGERS PEACEFUL

No Split Appeared in P. M. A. Ranks—Resolution for Board of Arbitration or Umpire for Final Decision to Avoid Actors' Strike—Managers Agree to Abide by Decision

NOW UP TO EQUITY

The game of chess between the managers and Equity is still on. At a meeting of the managers yesterday closed shop or so-called Equity shop was overwhelmingly defeated.

A resolution was adopted, however, to arbitrate the matter by an outside umpire or board of arbitration, the Producing Managers' Association agreeing to abide by the result.

That puts the strike directly up to Equity. It is Equity's next move.

If there is to be a split among the managers it failed to crop up. There was little discussion, the meeting consuming but half an hour. The gathering was the biggest in the history of the managerial organization. Chairs had to be borrowed from the cafe downstairs to accommodate the members.

Through yesterday's action the managers have placed themselves fairly on record in an attempt to avoid a strike, feeling that closed shop is inimical to the theatre. If such arbitration results in rating Equity shop as not being unfair to actors not members of Equity nor the profession, the managers must accept the result without question. On the other hand, Equity is called upon to withdraw its demand in that direction should the decision not favor their plan.

Sam H. Harris was appointed the sole representative to act for the Producing Managers' Association.

The "Steering Committee for

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WOODS SIGNS LEASE

London, April 29.

The lease for Gibbon's Capitol theatre in Haymarket has been signed by A. H. Woods with the initial payment made last Friday.

Divorced After 30 Years

Los Angeles, April 29.

Miriam Cooper has obtained a divorce from Michael Cooper, manager of the Majestic.

The couple had been married 30 years.

COPYRIGHT ACT AMENDMENTS WOULD MAKE SWEEPING CHANGES

Besides Music Scope, Includes Writers' Material When Paid for and Released as Free Property for Anyone, Even Broadcasters

Washington, April 29.

A new contingent has now entered into the controversy hinging on the several bills to amend the Copyright Act, that of the newspaper writers, at least that portion of them who write the feature material, that is usually handled on a syndicated basis.

These men, particularly here in Washington, among them such writers as David Lawrence, Frederic William Wile, Paul Collins and others, who have made a life study of political writing, all see trouble ahead in the statement made last week by Representative Walter H. Newton (R), Minnesota, author of the Newton bill, to the effect that copyrighted articles when once paid for, either by a single newspaper or

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'BIG MONEY—BIG TIME,' JUDGE'S DECISION

Loew's Paid $1,500 for Act Keith's Played at $650—Unique Decision in Law

The question, "What is big time?" which came up in the Max Hart vs. Keith suit without satisfactory conclusion, has been adjudicated by Judge Jacob Panken in a Municipal Court action by A. Seymour Brown, vaudeville author, against Wilbur Ferris, producer of the "Old King Cole" act.

Judge Panken's opinion in this action is that unique it has been incorporated in the "Law Reports," a legal publication dealing with extraordinary judicial findings.

The contention by Harry Lewis, attorney for Brown, that there is really no big time today, was sustained by Judge Panken, who held that "big time means big money."

Counsel for Brown contended that an act receives more salary at Loew's State than at the Keith's Palace or Keith's 81st Street and that therefore the Loew house falls within the "big time category," which contention was sustained.

Brown's suit against Ferris was for $950 accrued royalties, due on

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WRONG HORSE

Esther Morris Got Polo Pony Instead and Couldn't Change

Chicago, April 29.

Concluding "Wildflower" is here for a run, Esther Morris, a principal with the show and understudy for Edith Day, negotiated the purchase Monday of a horse from J. Littleton, a dealer.

The horse was delivered to her the same day. Miss Morris immediately tried it out for a gallop and then wanted to return the animal. The dealer would not accept it.

Miss Morris had intended to purchase a saddle horse, but neglected to mention the class she rode in and got a polo pony instead.

While out on the gallop the pony had so many twists, turns and stops that Miss Morris' riding school never instructed her in, she became dizzy, never either having played polo.

DETROIT IS PICKED FOR SUMMER RUN

Jos. M. Gaites Producing Musical for 4th Largest City—Over 1,000,000 Population

"The Trial Honeymoon," a musical comedy being produced by Joseph M. Gaites, is aimed for a summer run in Detroit. It will be the first warm weather run try for that stand. The manager figures that Detroit is prime for a summer musical because of its jump in population to more than 1,000,000, which is double the population of 1910. That city is now fourth biggest in the country, being rated ahead of Cleveland.

Gaites is something of a summer show pioneer outside of New York. He opened up Philadelphia last summer with "I'll Say She Is," produced in association with C. P. Buery and Charles Wanamaker. Gaites is entirely out of that attraction. Buery and Wanamaker intend strengthening the show and bringing it to Broadway soon.

COSTUMES
Who will make your next ones? Those who have bought from us say—
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11,000 Costumes for Rental

DISAPPOINTMENT AND SURPRISE FOLLOW WEMBLEY OPENING

Far From Capacity at Exposition Grounds on First Night—Theatres Affected and Managers Worried—May Conform to Nine o'Clock Opening

London, April 29.

Acute disappointment and surprise followed the opening of the British Empire Exposition at Wembley.

It had been calculated that the grounds would be jammed, while the theatre managers had banked upon a rush of business to their houses at the outset of the exposition, through the anticipated number of transients in London.

While the exposition drew a big crowd the opening night, it was nothing like capacity and the spectators left almost immediately after the king's inaugural address. This was not unexpected, because Wembley is far from completed.

With a few exceptions the opening of the exposition affected the grosses at the theatres. The exceptions were those with advance library sales (agency) and Sir Harry Lauder at the Victoria-Palace. The latter engagement has seen phenomenal turnaways, despite the house has a capacity of 1,800. Lauder is there for two weeks.

Visioning Wembley as competition from now until October, when the big fair will come to an end, the theatre managers are at a loss to guess how things are going to break with them over the summer.

The showing by the vaudeville houses of a better attendance at the final performance of the evening may influence the legit managers to agree upon a 9 o'clock curtain for their plays.

Andre Charlot said last week that London's daylight saving plan also figured in the drop of the box office receipts.

RODEO'S $125,000 SALE

Advance Purchase of Tickets by Agencies

London, April 29.

C. B. Cochran has put over a proposition whereby the local ticket libraries will handle $125,000 worth of coupons for the Rodeo which will be held for two weeks during the Wembley Exposition.

Trouble for a certain exhibit in the exposition seems likely through Howard Carter's eleventh hour writ against the promoters, alleging the reproduction of King Tutankhamen's tomb, is an infringment upon his copyright.

The case cannot be heard for some weeks and meanwhile the exhibit of the reproduction will be given.

SARI FEDAK'S PLAY

Molnar's Wife Has Straight Dialog Role—1st in Ten Years

Budapest, April 20.

Melchior Lengyel's newest play, "Antonia," was written expressly for Sari Fedak, wife of Ferenc Molnar, who is now being sued for divorce by the author.

Lengyel has said that but for her inspiration the piece would never have been written. It will mark her first appearance in a straight speaking role in 30 years, that period having been devoted to musical comedy.

Lengyel's American productions have included "The Czarina" and "Sancho Panza."

ANOTHER S. AMERICAN TOUR

Paris, April 29.

Raoul Audier, of the Fotiniere here, and also co-manager of the Marseilles and Nice opera houses, is organizing a tour through South America next season, with the tenor, Fonzio as star.

Audier will be interested in the open-air theatre of Marseilles, founded by Silvain, this year.

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Lackawanna 6940-1
New York Chicago Los Angeles London Sydney

CONTINENTAL NOVELTIES FOR STOLL CIRCUIT

English Management Sending Representative in Quest—Lifting of German Ban Responsible

The Stoll (Sir Oswald) circuit seems to be the first to take advantage of the lifting of the ban on the ex-enemy countries.

It is indicated through the circuit's booking representative, William Bench Stoll, taking a month to wholly spend touring over the Continent in search of novelties for the Stoll houses.

Following the war and up to the recent removal of the ex-enemy ban under a mutual understanding of exchange between Great Britain and the other countries involved, novelties from across the channel were a rarity on this side of it.

BOOKINGS ABROAD

Elsie Janis' Reappearance—Dancers Engaged—Miss Hughes' Operation

Paris, April 29.

Late bookings over here, both foreign and local, include the signing of Elsie Janis for an appearance at the Empire, Cortez and Peggy (dancers) and the Palm Beach Five (jazz band) for Rector's cabaret, while Arch Selwyn, upon his return to this city, booked Maurice and Hughes, with their colored band; a troupe of Russian Midgets, and a mirimba Spanish orchestra.

Leonora Hughes, dancing partner of Maurice, recently underwent an operation for appendicitis.

WALKS HIS "JUMPS"

Charles Coburn, 80, Hikes to Each Engagement

London, April 29.

The veteran vaudeville star, Charles Coburn, now over 80 years old, still persists in walking from one end of the country to the other. He is now on tour by foot.

Last week he walked from London to Ramsgate (about 90 miles) to open.

PALACE GOING DARK

London, April 29.

The Palace may remain dark until midsummer, as Reginald Ford's tenancy with pictures has expired and nothing definite has been booked into the theatre until August when the Co-Optimists will open.

"TOM" OPENS MAY 3

London, April 29.

"Toni" will open at the Shaftesbury May 3. "A Perfect Fit," closed there last Saturday.

"The Conquering Hero," moved from the Queen's to the St. Martin the same day.

GRAND GUIGNOL'S NEXT STOP

Budapest, April 29.

The Grand Guignol Players of Paris will visit Budapest for two weeks in May and will play at the Renaissance theatre, which recently produced Ernst Vajda's new play, "The Harem."

Briants Score

London, April 29.

Briant Brothers, billed as an American acrobatic turn, scored brilliantly upon opening at the Coliseum.

Grock's Unexplained Absence

London, April 29.

Grock left the program at the Coliseum last week. The Stoll people refused any information other than to say the performer is not ill.

"Toni" at Shaftsbury

London, April 29.

"A Perfect Fit" terminated its stay at the Shaftsbury Saturday. "Toni" goes in May 2.

Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen.
FRANK VAN HOVEN
Direction EDW. S. KELLER

Gilbert Miller Week

Budapest, April 19.

The week of April 6 was set aside for Gilbert Miller, the American and English producer, well known here through his productions of several plays by Molnar.

Special performances were given in his honor in all the important houses.

TEARLE AND MANN PLANNING TO PART

Produced But Two Shows—"Outward Bound" for Gulliver Circuit—London Notes

London, April 21.

The new management of Godfrey Tearle and Charlton Mann is soon to dissolve. Only two months ago they began operations at the Apollo with "The Fairy Tale," which fell with a mighty flop. The next piece was Frederick Lonsdale's "The Fake," well received by the press.

Tearle has been playing leads in these productions and when he parts company with Mann, will be in the market as an actor relinquishing the cares of management.

Leon M. Lion's season at the Savoy Theatre has been disastrous. He produced two bad failures in succession, "Lord o' Creation" and "Blinkers."

In October Lion goes to South Africa, where, among others, he will do "Outward Bound."

Having terminated its career at the Criterion to make way for "Cartoons," "Outward Bound" will go on the Gulliver Circuit. The play will not be cut in any way.

Arthur Hatherton has had to retire from the cast of "The Green Goddess," and his part of the manservant has been taken by Ivan

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MAKING IT PAY

G. B. S. Getting His at $1,800 Weekly in One House

London, April 29.

"Saint Joan" has broken the house record at the New. During the week of April 7 the piece played to a total of $12,130 on the eight performances, $570 better than the house's previous record.

This brings George Bernard Shaw's royalties up to something like $1,800 a week.

VOLTERRA'S REVUE

Paris Manager Producing Revue in New York

Paris, April 29.

Leon Volterra, manager of the Casino here and who sailed on the Leviathan last Thursday, is in New York for the purpose of introducing a French revue with a native cast.

The undertaking is to be under the management of the Shuberts.

ANGLO-AMERICAN PLAYERS GET GOOD START IN PARIS

Opened Saturday at Theatre Albert I—English and Americans Enthusiastic Over "The Dover Road"

Paris, April 29.

The Anglo-American Dramahouse Players started their enterprise, under the general management of Thomas van Dycke, at the Theatre Albert I, Saturday, with the presentation of Milne's "Dover Road."

It met with a flattering reception, and it seems settled there is a place here for an English-speaking playhouse if practically manipulated.

The personnel of the cast lists the names of Philip Godfrey, William Williams, Murray Goodwin (nephew of the late Nat), Louise Hamilton, Marion Buckler, Charles France, Cyril Raymond, Hubert Harben, John Devcrel and Mary Merral. Theodore Komisarjevsky capably produced.

Those of the critics who understood the vernacular were highly pleased, while the Anglo-American colony was enthusiastically appreciative.

"BOADICEA" IN ARENA STORY OF INVADERS

Abel Rubi's 5-Act Tragedy Created Interest—Warmly Received by Large Audience

Paris, April 29.

The five-act tragedy in verse of Abel Rubi on the subject of Boadicea, the British warrior-queen, vanquished by the Roman invaders in A. D. 61, was presented under the management of M. Lazard.

The performance took place in the ancient Roman amphitheatre of Frejus, located near Saint Raphael and Cannes, before a large audience, the occasion being a Franco-British manifestation of dramatic art.

The performance proved a personal triumph for Madeleine Roch, societaire of the Comedie Francaise, who held the title role, "Boadicea."

The play deals with the war waged by Boadicea against the Romans, culminating in defeat for the queen, and her taking of poison to avoid capture. The Frejus arena was an ideal location for the poetical production.

Maurice Escande, also of the Comedie Francaise, was at the head of the supporting cast, which included Marcelle Frappa, Phillippe Rolla, Vasley (from the Odeon) and Anna Devilliers. There was, of course, the full equipment of supers.

Great interest was manifested previous to the performance, as it marked the initial presentation in the south of France. The tragedy was warmly received, with the verse, of rich rhyme and clear philosophy, being much appreciated by the critical southerners.

NEW 3-ACT COMEDY

Besnard's Story of Restaurateur Impresses

Paris, April 29.

At the Theatre Edouard VII, A. Franck presented "Le Maitre Coq," a three-act comedy by Lucien Besnard. It favorably impressed.

The theme is of a famous restaurant owner who becomes wealthy and immediately aspires to social recognition. Undertaking intrigues with various politicians' wives as a means to accomplish his purpose, he is ultimately saved by his jealous manageress.

In the cast are Harry Buar, Suzanne Dantes and Betty Daussmond.

"HAVOC" AND CAST

Shubert Getting Both for New York Next Season

London, April 29.

Under the Shubert management, the whole cast of "Havoc," the successful war play, is being signed to appear in New York next season.

The only exception is Leslie Faber.

ELLA SHIELDS MARRIED

London, April 29.

Ella Shields confessed here to a Variety representative that 12 hours before she sailed for this side she was married to S. Buck, a New York real estate man.

CARTOONS' COOLLY RECEIVED

London, April 29.

"Cartoons," by Tom Webster, cartoonist, was indifferently received when it opened at the Criterion.

Some booing was intermingled with the cool reception.

Woods Signs Lease

London, April 29.

A. H. Woods has signed the lease for Gibbon's Capitol. The initial ment was made last Friday.

HEBERTOT'S SEASON

Vienna Opera Company at Theatre Champs Elysees

Paris, April 29.

Jacques Hebertot, following his visit to Austria, has announced that he has arranged to present a Mozart season at the Theatre Champs Elysees with the Vienna Opera company.

Hebertot plans to inaugurate the engagement next month.

TAX REDUCTION

London Expects 50 Per Cent Decrease On Entertainments

London, April 29.

There is an inside rumor circulating here that when the new budget for the coming year is presented by the Chancellor of the Exchequer this week it will sustain a 50 per cent reduction upon the entertainment tax through which the cheaper scaled seats will derive the greatest benefit.

HUTCHISON FOR PARLIAMENT

London, April 29.

There is every chance that Percy Hutchison, who is a keen politician, will stand for Parliament at the dissolution of the present government.

He recently returned from a South African tour, reviving "Brewster's Millions" at the Savoy with his entire South African company.

"HONOR" PROSPECT DOUBTFUL

London, April 29.

Milne's comedy, "To Have the Honor," has clever dialog, but little else when opening at Wyndham's.

A weak plot and action served to overcome the trite conversation to the point where the show's prospects are doubtful.

SAILINGS

May 3, Tom Terris, Pedro de Cordoba and Renee Adoree, Leviathan.

April 26 (New York to London) Florence Johns, Tex Austin (Majestic).

April 26 (New York to London), Guy Bolton (Majestic).

April 26, (New York to London), Andre Charlot, Guy Bolton, P. G. Wodehouse, Joseph Hofmann, Erika Morini, Tex Austin, Olga Lynn, Jacques Danielson, Fannie Hurst, Adolph Ochs, (Majestic).

April 24 (New York to Hamburg) Michael Rohnen, Della Reinhardt and Florence Perini, Met. Opera Co.; Mrs. Franklin P. Adams (wife of F. P. A. of "World") (Lapland).

THE TILLER SCHOOLS OF DANCING
143 Charing Cross Road
LONDON
Director, JOHN TILLER

MELBA OPERA COMPANY OPENS AT MELBOURNE IN TURMOIL

Trouble Over Italian Choristers, Price Scale and Verbal Attack on Girls—South Australian Gov't Abolishes Amusement Tax—Business Big

Sydney, April 2.

The Melba Grand Opera Company opened to tremendous business at Her Majesty's, Melbourne, March 29. Dame Melba played the leading role in "La Boheme." The season is under the direction of Williamson-Tait.

Prior to the opening it was feared that the season would not begin on schedule. Trouble arose over the importation of Italians for the chorus. After several conferences it was decided to play a certain percentage of Australians with the Italians. So far perfect harmony has prevailed.

Just when things were going smoothly an outcry was made by the public against the high prices of admission, about $9 at present rate of exchange, for stall seats at first nights. Further trouble arose when Henry Russell, Dame Melba's personal representative, made an attack on Australian chorus girls appearing in bare legs and the fact that the majority of the shows dealt too much in sex appeal.

The managers came back at Mr. Russel through the press demanding an apology on behalf of the girls.

Owing to the enormous expense incurred in running the season and the high cost of transportation, it hardly seems possible that they will make very much profit out of the tour of the troupe.

The South Australian Government has abolished the tax on amusements in their state. This means a loss of $500,000 yearly in revenue. It is expected that other state governments will follow suit in the very near future and thus wipe out one of the biggest bugbears connected with the amusement field.

Business, theatrically, is holding up very well this season. All theatres are playing to capacity. This state of affairs is remarkable when business, commercially, is very bad at the present time.

"Sybil," "The Lie" (revival and "The Second Mrs. Tanqueray," all under Williamson-Tait direction, and "Tons of Money," under Ward-Fuller management, are drawing very fashionable audiences.

The Tivoli and Fuller's theatres are the main vaudeville houses. The former plays big time acts twice daily, while Fuller's caters to a family clientele. Julian Rose is the featured act at the Tivoli and is going very big. Others on the bill include, Carr Lynn, mimic, over nicely; Bert Coote plays a comedy sketch but is poorly supported; Donald Stuart, magician, liked; Florence Yayman, impersonator,

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MME. GADSKI IN VAUDE

Will Play Keith Houses Next Season

Mme. Johanna Gadski, operatic soprano, formerly with the Metropolitan Opera Company, will return to the American stage next season.

Mme. Gadski has been booked by the Keith Circuit for a vaudeville tour of the principal houses next fall.

The singer retired to private life at the beginning of the war when her husband, Capt. Hans Tauscher, was accused of being an enemy alien in this country.

CABARETS PLENTIFUL

London, April 22.

Every hotel and restaurant is following in the footsteps of the Metropole and going in for shows on cabaret lines.

The latest to fall is Princes', which will stage the "Five o'Clock Follies" in the quiet time between tea and dinner.

It will be on pierrot lines and four men and three girls will give an hour's show.

COMING
ABE LYMAN
ASTOR HOTEL

JEWISH PAPERS SUPPORT THEATRICAL ALLIANCE

Some Yiddish Actors Felt Their Union Covered All Theatricals

The Jewish dailies have been devoting a great of space to the formation of the Jewish Theatrical Alliance, recently organized with William Morris as president.

The Yiddish actors, who have a union and a guild, stirred up some protests, saying they were the real Jewish theatrical people and that this new "Broadway" body had taken no official cognizance of their prior association.

The Jewish press, however, came forth unanimously against that position, stating the progress of the Jew and his most useful work lay among Jews in the outer world at large, rather than confined to the narrower channels of Jews among Jews alone.

The result has been a great deal of editorial expression in the Yiddish papers, which is still running.

GIMBELS' $40,000 BID

Offer Made Lopez to Bolster Store's Music Department

Gimbel Brothers have offered Vincent Lopez $40,000 annually to give a one-hour concert each day of the week in their music department. This is the first effort of a metropolitan store to bolster up its music sales in this way.

Lopez had to decline the offer due to prior contracts.

Lopez had to decline the offer due to prior contracts, but he may do so next season. The offer remains open.

The Gimbel officials made the offer in the belief that the time has come when the store's music departments need usual stimulus to overcome the inroads made by the radio upon sheet music, mechanical records and piano roll sales.

CHORUS REFUSES SERVICES

Wouldn't Appear Without Pay, for Anybody

As the supporting chorus, from "Poppy" refused to appear, Luella Gear was forced to do a single as the "surprise feature" at the Palace, Friday matinee.

It was originally planned for Miss Gear to sing backed by that show's chorus, but the girls said they had business of importance elsewhere. When informed the appearance would be for the aid of the N. V. A. Sick Fund, they stated they would not appear, gratis, for Equity, either.

HOLDS ARLINGTON

Washington, April 29.

All legal entanglements have been wiped away and Samuel J. Steinberger has won his battle to retain possession of the Hotel Arlington, where a great majority of the profession stop while in Washington.

Several suits were brought to oust Steinberger, but he beat them all after what looked to be a sure case for those desiring to get the hotel away from him.

On top of this, the physicians who have had "Sam," as he is known to the profession, in bed a greater portion of last year, have given him a "good health" ticket, and thus make it possible for him to give his personal attention to the hotel.

FOSTER'S GERMAN REVUE

Allen K. Foster is to produce a revue at the Admiral Palast, Berlin, this summer for Herman Haller.

Foster will sail from New York, July 15, with 16 dancing girls. The show will open about August 20.

Foster will continue his connection with the Hippodrome.

GEO. RELPH OPENS CAPE TOWN SEASON

Plays "Way of an Eagle"—Vaudeville Also—Moscovitch in Johannesburg

Cape Town, March 29.

George Relph and his company, under direction of African Theatres, Ltd., opened at the opera house March 18, staging "The Way of an Eagle," adapted from Ethel M. Dell's novel.

The production is a success. George Relph as Captain Nick Ratcliffe made a hit. He is supported by a good company.

The war play "Havoc" is down for next production, followed by "The Knave of Diamonds."

The Tivoli is drawing the crowd nightly with vaudeville.

Bill last week: J. W. Rickaby, English comedian; Colleano, wire, clever act; Leslie Strange, impersonator, got over big, as Lloyd George; Vardel Trio, equilibrists, fair; Erison and Hestor, comedy act, fair; Anna and Louis, French musical act, good. Current, Bailey and Cowan, assisted by Estelle Davis, opening.

The coming visit of Sir Benjamin Fuller, the Australian theatrical manager, to South Africa has caused no little interest. His intended opposition to the African Theatres, Ltd., promises to be a big fight. It is said that his object is a retaliation for the African Theatres, Ltd., invading his territory. Sir Fuller arrives at Cape Town about May 31.

The African Films Production, Ltd., has completed some films for the British Empire exhibition at Wembley. The titles are "From Kraal to Mine" and "The Magic of Gold." The series depict the gold industry in the Transvaal from start to finish. The majority of the pictures were taken from an aeroplane.

Johannesburg

His Majesty's drew capacity March 17 as the opening night of Maurice Moscovitch and his company in "The Merchant of Venice." Moscovitch's performance as Shylock was acclaimed. He is well supported.

Last week at the Empire Palace matinee Sandrisi and Rita Copelli, cabaret dancers; Great Gerard, heavy weight juggler; McLean Twins, entertainers; Molly Stoll and Douglas Steward, songs and dances; Bailey and Cowan, musical; Jack McKay, comedian; Ernest Pitcher, comedian; Anita Hayes, comedienne. Current, Herschel Henlere, Canadian eccentric pianist; Anna and Louis, French musical act; Femina Quartet and Signor Bettino Cappelli, vocal and instrumental; Dawn and Derriss, singers and dancers; Reg. M. Thornton comedian; Zena Zampa, trapeze act; Sandrisi and Rita Copelo, dancers; Great Gerard, athlete; McLean Twins, entertainers.

QRS TRADE ORDER

Commission Orders Piano Roll Concern to Quit Unfair Practices

Washington, D. C., April 29.

The Federal Trade Commission has issued an order for the QRS piano roll manufacturing firm to desist from unfair practices.

(The Commission's orders and details will be printed in full in "The Clipper," out tomorrow.)

RUSH FROM CONCERT STAGE

Vaudeville agents have been swamped with the number of concert artists who want to take a fling at the two-a-day the last couple of weeks. Every spring there is always a rush of concert entertainers to vaudeville, but this year surpasses any of the past in the number and variety of the artists offered by the concert managements.

An oversupply of vocalists and solo musicians in the concert field at present appears to be the answer.

French Picture Statistics

Paris, April 20.

During the week ended April 19, there have been 22,400 metres of films presented at the local trade shows, of which 2,700 metres were of French origin, compared with 20,900 metres the previous week, of which 2,100 metres were French.

FULL APPROVAL OF 50c GATE TAX REPEAL ON ADMISSION

Senate Follows House—Will Hays Offices' Washington Representative Credited With Engineering Successful Outcome

Variety-Clipper Bureau,
Evans Bldg., Washington,
April 29.

The Senate has approved the House measure providing for the repeal of the admission tax up to and including the 50-cent gate. The move came with such suddenness as to be almost startling with the local picture men and others almost caught "napping."

One, though, wasn't—Jack Connolly of the Will Hays office. Connolly is credited locally with having put it "across," in conjunction with a special committee of exhibitors, which was named in French Lick Springs when the agitation for the repeal of the tax was taken up. It was this committee and Connolly who presented the matter to Secretary Mellon in the first place resulting in the secretary's recommendation that the entire tax be repealed, and it was this same combination responsible for the reference made by the President to the repeal of the tax in his message to Congress upon that body's convening in December.

It was anticipated that the same procedure as followed in the House would take place in the Senate That the points bound to create a controversy would be fought out first, but, instead of this those features presenting the least opportunities for "wrangling" were taken up, and of these the admission tax provision was among the first.

There was no effort made to change the Finance Committee's recommendation, such as took place when the same figure was suggested by the Ways and Means Committee of the House.

The section providing for the tax of 5 per cent. of the 50 cents excess, plus the first 10 per cent. and 50 per cent. of any amount above the 50-cent excess, where tickets are sold other than at the box office was next read and a slight amendment made, but only in section numbers. The penalties for non-payment with interest, etc., was changed from 603 to section 703. This tax, as heretofore, will be paid by the person selling them outside of the box office.

The excise taxes now become known as title seven, where, it was title six.

As stated in the "Times Square Daily," Saturday, the proposed 10 per cent. on radio sets, which has caused considerable discussion, was passed over, but there was levied 10 per cent. on mah jong sets, and so that the sets could not get by under some other name and thus avoid taxation the committee saw to it that "pung chow, and similar tile sets, and the component parts thereof" was included in the wording of the proposed law.

When the radio tax feature was again reached Saturday it went over once more with the request coming from Senator McKellar (D.) Tennessee. The senator making the statement that he would want a roll-call vote on it.

Musical Instrument Tax

The musical trades were successful in having the tax on the silver used in musical instruments repealed. During the framing of the bill in the Finance Committee this provision was put back in the measure, and as quickly taken out, so quickly, in fact, that those watching the situation were about equally divided as to whether it stayed in or went out.

This provision of the proposed law now reads:

"(b) The tax imposed by subdivision (a) shall not apply to (1) surgical instruments, musical instruments, silver-plated flat tableware, or articles used for religious purposes; (2) articles sold or leased for an amount not in excess of $25; or (3) watches sold or leased for an amount in excess of $60."

The House adopted the $5 rate on bowling alleys and billiard rooms, the Finance Committee raised this to $10 and the Senate approved this increase.

The various changes proposed by the Senate committee to the measure as adopted by the House has been fully outlined in Variety in previous issues.

5-HOUR PASSION PLAY IN BUDAPEST HOLY WEEK

Double Cast in Cut-Down Piece—Written by Greban in 1450

Budapest, April 18.

During Holy Week at the National State Theatre here, a passion play in a prolog and seven scenes is being presented. It is by Arnoul Greban and dates from 1450. A double cast of actors are playing the work in matinee and evening performances, with Arpad Odry, Hungary's foremost Shakespearean actor as the Christus of one cast and Geza Abonyi in the alternate role.

In its original form the play held 34,000 words of four lines each and required four days for its presentation. It has been cut to 5,000 verses and now takes considerably over five hours.

A music score adapted from the works of Bach, Palestrina, Handel, Liszt, Fuffa, Praetorius, Scarlati and Gregorian accompanies the play.

AMERICANS IN EUROPE

Paris, April 20.

Mary Lewis, American singer, at the municipal Casino concerts, Menton, France, last week.

Gustin Wright, composer, conducted the American Lent musical festival held in Paris, Thursday, under the patronage of the Archbishop of Paris.

Florence B. Bowes, concert singer, is at Seville, Spain.

Mme. Najda, American dancer, is holding the role of the dancer in Donnay's Lysistrata just revived at the Mogador, Paris.

Robert Lee is booked for the Marigny revue, Paris, early in May.

In Paris last week: Marguerite Hendricks, opera singer; Edmund Goulding, Dana Pond, (painter), Walter Damrosch, (N. Y. Symphony Orchestra), Marion Bauer, Marshall Hall, Mona Morgan, actress and Roy McKay, playwright.

"THEATRE DIRECTOR"

Paris, April 20.

The musical comedy "The Theatrical Director" which Mozart composed to a scenario by Stephanie the younger, for Joseph II, has been resuscitaated here by Louis Masson at the Trianon, under the title of "Le Directeur de Theatre."

It deals with the life of an impresario and was created at Schoenbrunn castle Feb. 7, 1786. The story has been changed often since, the local version being signed by Paul Bere.

It is one of the least known of Mozart's works, although written about the same time as his "Marriage of Figaro."

DEATHS ABROAD

Paris, April 20.

Leo d'Orfer, French author, died in Paris, aged 70 years.

Theodore Fanni, owner of the tent circus by that name, died in Paris.

Galli-Curci, noted Italian sculptor (divorced husband of the opera singer), died in Rome of Cancer. His second wife was a daughter of the Venetian composer, Tirindelli, who was a teacher at the Cincinnati University for over 20 years.

LAW FIRM'S ADDITION

The law firm of Gilbert & Black, 42 Broadway, will hereafter be known as Wahle, Gilbert & Black. Charles G. F. Wahle, former city magistrate and Commissioner of Accounts, being the new member of the firm.

Jacob H. Gilbert is well-known to the Times Square fraternity, although practising downtown. He was formerly of Fallon & Gilbert in the Knickerbocker Building. Former State Senator Loring M. Black completes the firm.

BOW STEALERS AND SPEECH MAKERS GETTING CURB IN KEITH'S HOUSES

Start Last Week at 81st Street Worked Nicely—Regular Performance Over at 11:03—Public May Be Asked to Co-operate

The drive to eliminate bow stealers and speech makers by the Keith circuit was begun last week at the 81st Street, where the Hippodrome policy of presentations is being experimented with.

The effect was felt immediately. The bill of six acts and a full length feature picture was out at 11:03 p.m., adhering to its scheduled running time at each performance.

No act was allowed to take over two bows, none made speeches and the orchestra refrained from building up the bowing by playing popular music, but stopped after a bar or two had been played for the bends.

The public may be asked to co-operate in the effort to speed up the bills through an educational campaign on the picture screen in which it will be explained that it is quite all right to applaud a favorite act, but not to overdo it to the detriment of the act to follow with the usual bill lengthening esuls.

The experiment at the 81st street will be watched by the Keith people and installed all over the circuit if successful.

"POKER PARLORS"

The Times Square district bids fair to outrival Golden Gulch as to the number of "poker flats" that have cropped up within the last few weeks.

The poker flat is gradually displacing the regular open game house that has been continually hounded by the police.

Most of these flats are being conducted by performers who are making a lucrative income on the "cuts" from the games besides having a place to "flop" without cost.

LeMAIRE AND VAN JOIN SHOW

George Le Maire and Billy Van wound up their vaudeville tour this week at the Hamilton, New York, and joined "The Dream Girl," now being recast.

The comedians were unable to settle their salary differences with the big time; hence the musical comedy plunge.

It is said they were asking $2,500 for their new act, which included four girls.

PANAMA CABARET SHOW

Jack Irving, representative for the M. K. Kelly Enterprises of Panama, is in New York getting together a girl show for a six months' tour of the Kelley chain of cabarets in the Isthmus zone.

The show will have 10 principals and 18 choristers and will sail for Panama May 15. It will open at the Jardin Colon as soon as it arrives.

Irving is making his headquarters at the offices of Harry Walker.

THAT QUARTET FILLED UP

The continued inability of Frank Morrell to rejoin "That Quartet" has resulted in Harry Ellis filling in the vacancy.

Morrell is still at Bellevue under treatment and under observation. There is a fear the invalid may encounter further trouble with his diseased leg, possibly having it amputated at the ankle.

"In and Out" Opens Next Week

"In and Out" will get under way Monday at the Montauk, Brooklyn.

It is Murray Phillip's initial venture as a producer.

BIRTHS

Mr. and Mrs. Al Kaufman at the Good Humanitarian Hospital, Los Angeles, April 26, son. (Mr. Kaufman is managing director of the Grauman theatres).

Mrs. Helmuth Brown (Brosius and Brown) at their home in Lewiston, Me., April 27, daughter.

Mr. and Mrs. Marty Joyce (Armtrong and Joyce), at their home, 368 Grand avenue, Leonia, N. J., April 6, son.

Mr. and Mrs. Irving Roth, at the Hart Hospital, Boston, April 22, son. The father is of Roth and Slater.

EPIDEMIC IS SAVIOR TO COAST LAYOFFS

Actors Employed as Hoof and Mouth Disease Guards—$250 Monthly, Meals

Los Angeles, April 29.

The hoof and mouth disease has been a benefit to more than 100 actors who have found working conditions in vaudeville houses here very difficult.

Bill Mann, black-face comedian, is authority for the statement that actors in this part of the country can find remuneration as guards. Mann is now employed at the mouth of the Santa Ana Canyon and says he has a contract, for three months, with his monthly stipend at $250 and meals.

Mann says the working hours are congenial and the pay averages better than could be received by playing the week-end in the one and two-a-day vaudeville houses. At the point he is guarding, the state has provided him with a tent and a partner. They are on duty 24 hours dividing their sleeping time. According to Mann, the State Board of Health has given employment to at least 50 actors. As it is expected the quarantine will last three months, the state officials have compelled all those accepting positions as guards to sign an agreement that they will work steadily during that time.

At several of the picture studios there are notices posted calling for the services of guards, but the film extras and actors, although in the same boat with their vaude brothers, are not taking up the offer.

The only requirement for the guard position is a strong constitution, good eyesight and familiarity with a rifle.

KEITH "SURPRISE" ACTS

The "surprize act" at the Palace last Wednesday was Barbara LaMarr, the picture "vamp."

It is reported that other bookings will follow Miss LaMarr's appearance at the Keith house. She was a dancer before taking up the "vamping" business in pictures.

Irving Berlin doubled at the Palace and Hippodrome as the "surprise act" for Friday matinee.

WITHDRAWS DIVORCE ACTION

Los Angeles, April 29.

Jean Hollingsworth, member of an Italian aristocratic family and known as Countess Nina Currere, has dropped her divorce proceedings against Alfred Hollingsworth, actor, substituting a petition to order the sale of their home and permit a division of the proceeds.

The petition was granted.

REVIVING "STAR BOUT"

Jack Sharkey, bantamweight boxer, has under consideration a proposition made him by Green and Melrose, vaude producers, to appear in the stellar role of "The Star Bout," which the latter are planning to revive for the small time.

VIOLET CARLETON WEDS

Violet Carleton, vaudeville actress, was married three weeks ago to P. M. Atkins of Boston, non-professional, the wedding taking place in the latter city.

Miss Carleton will remain on the stage.

Drank Gin on Sunday

Los Angeles, April 29.

Arthur J. Coe, assistant general manager of the Fox studios, and Thomas Granville of the technical staff, were arrested by the Hollywood police Sunday morning, for consuming the last dregs of a gin bottle before the eyes of hundreds of churchgoers on Santa Monica boulevard.

Both men were held until the afternoon, when they were released on bail.

TILT STOCK ROYALTY

For Demand Hits "Bat" $600 Weekly—"Polly Preferred" Another

Stock royalties have taken another tilt with the play brokers handling successes and especially those in constant demand by the stocks holding out for heavy rental fees and refusing to be hammered down by the stock managers.

"The Bat," recently released for stock and much in demand is now costing the stock men in any good sized metropolis $600 weekly royalty. A number of stocks wanting to do the piece have shied at this new high water mark and have been dickering for a reduction with none forthcoming.

An out of town company is considered to tave made a coup in contracting "The Bat" for a two-week showing for $900. The same arrangement has been offered to the others with many not so keen about holding it over for a second week.

Next to "The Bat," "Polly Preferred," a high priced bill with metropolitan districts being nicked for $500 weekly for permisison to play it.

According to the majority of stock men, the high royalties, in conjunction with the other increased costs of rental, stage labor and other incidentals, are gradually shaving their incomes to such a small margin that stock has become almost as hazardous a gamble as the legit.

Unless something can be done to bring royalties back to normal, they predict that the managers will enter into some sort of an agreement to dispense with plays calling for more than $250 or $350 weekly royalties.

If such an agreement could be effected and carried out, they figure the Broadway bills would not be necessary.

CUTTING OUT BRANCHES

Witmarks Retaining Only New York and Frisco Headquarters

Chicago, April 29.

The first step towards cutting down expenses in the music business was taken by M. Witmark & Son, when they ordered their Chicago and other minor offices to close yesterday.

The news put a scare into the music circles in Chicago, as Witmark was one of the oldest offices here. Johnny Conrad, the manager, who is now out, has no explanation to offer.

All music and paraphernalia was ordered shipped to New York. The only offices to be retained by this firm will be New York and San Francisco.

LOSES WARDROBE

As a result of the fire which took place at B. S. Moss' Regent, last week, La Bernica, dancer, lost her stage wardrobe, except the apparel she was wearing at the time.

La Bernica was performing her specialty when the flames were discovered. The asbestos drop was lowered and a picture projected on it, which served to keep the audience interested while the fire was extinguished.

KUSSELL BUYS FRAZEE'S HOME

The former home of Harry Frazee at Larchmont, N. Y., has been purchased by Dan Kussell, the producer. The house has 16 rooms, four acres and the price is said to have been $100,000.

Kussell was formerly associated with Lawrence Schwab in the production of "The Gingham Girl," and produced "The River's End," this season.

WILL ROGERS' PRICE, $3,500

Los Angeles, April 29.

Bill Rogers' flight into vaudeville, while waiting for Ziegfeld's new "Follies" to get under way, got the Orpheum to come along with an offer of $3,000 to break his jump eastward. Rogers wants $3,500 a week.

THIEVES AT HIP, CLEVELAND

Cleveland, April 29.

Thieves have been working the dressing rooms at the Hippodrome.

Last week Wallace Allen (Kimbal, Gorman and Co.) was robbed of $50, while other acts complained of losing money and jewelry.

One of the numerous press opinions on the performance of

RALPH WHITEHEAD

as Jerry Conroy in Geo. M. Cohan's "Little Nellie Kelly" at the Oxford Theatre, London:

"Ralph Whitehead is the best American juvenile I have seen since I was old enough to remember."
—LONDON "ILLUSTRATED HERALD"

WALLOP COSTS $1,200

Harry Fitzgerald Pays for Row With Chauffeur

John Devlin, chauffeur, received a verdict of $1,200 against Harry J. Fitzgerald, booking agent, last week in the Supreme Court before Justice Gavegan and a jury, for a punch which Fitzgerald says he did not deliver.

The suit was the result of a row in front of the Hotel Princeton on the night of November 18, 1921. Fitzgerald and several friends returned to the hotel from the bouts at Madison Square Garden. The front of the hotel was blocked by parked cars. Fitzgerald asked one of them to move so that he could get into the hotel, where he was living at the time.

One of the chauffeurs started to pull out, when Devlin is said to have interfered. Devlin then became abusive, it was said and advanced towards the car with a monkey wrench, then someone took a wallop at him.

Jack Ryan was in the party at the time and told everyone along Broadway that he was the one who punched Devlin. Devlin called a cop and had Fitzgerald arrested, and later, when the agent was arraigned in night court, he was discharged.

Devlin, however, started suit.

RUTH SHIRLEY DIVORCED

Justice Norman S. Dike awarded a decree of divorce to Ruth Singer, vaudeville actress and professionally known as Ruth Shirley, from Ralph Singer, son of Otto H. Singer, wealthy Brooklyn builder.

Mrs. Singer charged her husband with misconduct with an unknown woman. The suit was uncontested. The Singers were married in 1920.

Mrs. Singer said she would shortly resume her professional career.

WESTS IN COURT

Los Angeles, April 29.

Della Brown West has sued Charles Howard West, film actor, for divorce in the Superior Court, charging cruel and inhuman treatment.

The couple have been married for eight years, but separated last September.

BENNIE LEONARD STARTS

The Bennie Leonard picture is making old Metro studios on Central Park West, this week.

The stories in which the lightweight champion is to appear have been written by Sam Hellman. Lawrence Wyndham will direct.

Max Cohan and Reputable Pictures are behind the project.

AFRICAN SHOWMAN IN N. Y.

I. W. Schlessinger, chairman of the Board of Directors of African Theatres, Ltd., arrived in New York Monday from England.

The African Theatres recently made an international affiliation with the Williamson-Tait vaudeville interests of Australia.

Alice Lake's Timely Sketch

"The Bobbed-Hair Bandit" is the title of a new sketch in which Alice Lake broke into metropolitan vaudeville this week at the Hamilton.

Robert Williams, the film star's husband, is the supporting cast.

SIR JOSEPH GINZBURG BECOMES PARTICULAR

Has Standing to Maintain—Doesn't Like Night Janitor Contest

Monday morning, almost before the porter arrived, Sir Joseph Ginzburg came into Variety's office looking for the "Times Square Daily." Sir Joseph was informed the world's worst hadn't opened up yet and he was asked if "The Clipper" wouldn't do instead.

Sir Joe said he didn't care much, as he was in his stage make-up underneath his new winter overcoat, and that as he had played a benefit Sunday night at the Astor (theatre) Sir Joseph desired to register a protest. He stated he had just heard the "Times Square Daily" was running an election for Night Janitor of Times Square and had included him among the candidates.

Sir Joseph requested that the editors of the world's worst would be informed of his standing and his wish to be withdrawn from such a contest. Sir Joseph emphasized that this standing as a radio entertainer is too lofty for his name to be juggled with by comic newspaper writers, and he threatened unless the "Times Square Daily" withdrew his name forthwith he would wire Willie Howard of the injustice.

Sir Joseph exhibited his stage make-up, first placing a high hat on his head to complete it. Sir Joe looks gorgeous as an actor. Beneath the hat is his face and under that a suit of full evening dress with a natty white tie, also a flag diagnonally across his shirt. On the right lapel is a row of medals and on the left lapel another row of medals.

On the right lapel among the medals is the watch charm sent Sir Joseph by Mayor Curley of Boston. Sir Joe explained it by stating he is wearing the charm as a medal until the Mayor sends him the watch.

Sir Joseph said that after playing the benefit he kept his clothes on all night so he wouldn't have to dress again in the morning in order to allow Variety's staff to see his stage make-up. He has found, added Sir Joseph, that economy of time is one of the big subjects of the moment.

Sir Joseph mentioned that through Variety printing something about him last week he had bought two Varietys and if Variety printed more this week and made it longer he would buy three copies, making it a good week for Variety.

Sir Joseph says he likes what Variety prints about him; he wanted to meet the fellow who did it so he could show him his stage make-up, too.

Sir Joe said the paper would do him a great favor by saying he had done turns at the benefit Sunday night. In the first part, he said, he did a popular song to great applause, but the bill was so long he could only sing once there. But the applause, said Sir Joseph, lasted away into the second part and he had to go on again, when he did his improved Frisco dance.

Having forgotten to bring along his Scotch uniform, he was unable to do his Harry Lauder imitation Sunday night, but Monday night, said Sir Joseph, he was booked to speak over the radio.

Leaving Variety's office, Sir Joseph accidentally passed George C. Davis coming in, but the two oldtimers didn't appear to know each other. Mr. Davis had gotten up early Monday morning for his daily walk around.

Sir Joseph stated before leaving that he wanted it known that if any of his friends wasn't mentioned in Variety's story it was not his fault, as he had mentioned them all.

Also Sir Joseph said that when the season is over he intends to have his evening dress suit pressed, and if it's a nice day that day he may have it cleaned, after which he intends to remain on public exhibition in his stage make-up on the 59th street circle from nine a.m. until nine p.m., with the understanding if it grows dark before nine he doesn't have to remain there.

Sir Joseph reiterates that his address for this week remains the same, America, N. Y.

COMING
ABE LYMAN
ASTOR HOTEL

GREEN ROOM GAMBLING ON SMALL TIME ORDERED STOPPED

Women Complained Lounge Room Always Occupied by Male Performers, Gambling—Plenty of Loafing Time While Picture Is On

The Keith Circuit inaugurated a drive to eliminate gambling back stage last week by sending out a general letter to all house managers insisting that the gambling in green rooms must be stopped. The letter put the matter squarely up to the managers under pain of dismissal.

The letter was inspired by an investigation following complaints from several female artists that the green rooms in the small time houses were unavailable for recreation because the men on the bill usurped them for gambling, usually while the feature picture was on between shows.

In the small time houses where more than two shows a day are the rule the condition flourishes, as the artists remain in the theatre practically all the time.

PUTNAM BLDG. STICKUP NETS $6,300 IN LOOT

Around $6,300 in cash and a quantity of jewelry was collected by three stick-up men in Sam Bernstein's Putman Building office during a crap game last Wednesday.

The bandits dropped around about 7 P. M. In the room at the time were Frank Gersten, manager of the Bijou and head of the Shuberts' purchasing department; Bernstein, Jack Allen, Sid Hall and David Green. Gersten was relieved of $500 in cash and $1,700 worth of jewelry.

Isidore Kappiel, a blind song writer, who entered the office as the frisking was going on, was a little tardy in answering the command to "stick 'em up," as he thought someone was kidding, so he was tapped on the head with the butt of a gun and passed out. He was later removed to Bellevue Hospital where he was treated by Dr. Fisher for severe laceration of the scalp.

One of the robbers worked the victims while the other three remained in the outer office. While the operation was going on, a booker came in and he was politely ushered into the front office by one of the bandits, who remarked he was "just in time."

Bernstein tried to temporize with the gang, but the click of an automatic was used as an argument by the callers to show they were in earnest.

The police were furnished with excellent descriptions of the bandits. The crap game is a nightly affair after office hours among a number of friends in the building.

GIL SAGE ON TRIAL

Minneapolis, April 29.

Walter Barnes, professionally known as Gil D. Sage, is one of six defendants on trial in the Federal Court here for an alleged conspiracy to deal in bonds stolen in New York and Chicago post office robberies.

Sage is known in vaudeville and stock.

ILL AND INJURED

Al Hyde, manager of the Little Theatre, New York, was discharged from the German Hospital last week and left for a 10 days' rest in Atlantic City. Willie Connors, treasurer of the house, will manage the theatre during Hyde's absence.

Eddie Leonard, the minstrel, is recovering from an attack of ptomaine poisoning which has kept him confined to his room for several days.

Walter Carrington (Carrington and Mayhew), confined in St. Vincent's Hospital, New York City, for injuries sustained in a fall, was discharged from the hospital this week.

Arthur Walsh (Walsh and Walsh) has recovered from a recent attack of pneumonia and will rest for several weeks before resuming his stage work.

COMING
ABE LYMAN
ASTOR HOTEL

CABARET REVUES CEASE DANCE-HALL VISITS

Proprietors Determine Floor Shows Derive No Benefit From Special Nights

Performers in cabaret revues are particularly gratified by the decisions of the proprietors of these entertainments that in the future none will be permitted to work dancehalls or places other than the cabarets for which they were primarily engaged.

This decision will come as a blow to the numerous dance places in the Times square section and other districts in the habit of tying up with cabaret revues for a special appearance at the dance places and compensating them by promises of publicity which, more often than not, was never received other than by announcement cards.

Cabaret men in the past have fallen for the advertising angle and permitted their shows to participate in these special night events, they have now come to the conclusion that one who glimpses their shows in a dancehall cannot be attracted to see them again at a cabaret and that no one but the dancehall benefits.

MILLION BREACH CASE

Evan Burrows Fontaine Action Transferred to Federal Court

San Francisco, April 29.

The $1,000,000 breach of promise case brought by Evan Burrows Fontaine against "Sonny" Cornelius Vanderbilt Whitney has been transferred from the California Superior Court to the Federal Court.

Counsel for young Whitney contended that neither their client nor young Whitney were residents of the State.

Miss Fontaine, in her new complaint, sets forth that she is the mother of the boy as the result of intimacy with young Whitney in 1920 in New Haven, where he was a Yale student. She alleges he promised to marry her.

The trial is scheduled to come up next month.

CARROLL'S HOP EAST

Earl Carroll came on last week from Chicago expressly to attend the midnight meeting of the Songwriters, Inc., held last Wednesday. Carroll is the president.

The Songwriters pledged their allegiance to the American Society of Composers, Authors and Publishers anew, by agreeing not to become parties with certain publishers in writing songs under assumed names for radio exploitation by the "subsidiary" companies of some of the offending publishers.

DOUG., JR., IN VAUDEVILLE

Douglas Fairbanks, Jr., has started rehearsals for a vaudeville debut. He will appear in a rewritten version of "A Regular Business Man," which was his father's skit for years and also successfully played by Billy Gaxton.

Arthur Klein is handling the booking.

"RUST" TAB FOR VAUDE

With a supporting cast of three, Clarke Silvernail, who recently closed in "Rust," I getting ready a tabloid edition of the piece and will enter vaudeville the first part of next month.

Changes Sketches

Under the direction of Lewis & Gordon, Mrs. Leslie Carter will shortly appear in vaudeville in a playlet entitled "Alixe of Tartary." It was written by John Cotton, co-author of "Rain."

BEAT UP K. BARKUS IN CHOP SUEY PLACE

Damage Action for $25,000. Also Criminal Proceedings

Kenneth Barkus, vaudeville actor, has filed suit against the Oriental Restaurant Company of 1582 Broadway, Brooklyn, for $25,000 for injuries sustained several weeks ago when he was assaulted without cause by employees of the chop suey restaurant. A criminal action is also pending against the employees whom Barkus alleged beat him over the head with broom handles and an iron pipe.

The suit is the outcome of a free-for-all which occurred at the restaurant three weeks ago. Three intoxicated youths in another part of the restaurant had partaken of food, and were guying the waiter about paying their check. While the latter ran to the kitchen the men walked out, according to Barkus' testimony, and the waiters rushed toward him and beat him into unconsciousness.

At the time of the incident Barkus had been playing in "The Black and White Revue," at a local theatre. Since the accident he has been unable to work on account of the injuries sustained. It is upon this condition that he bases his suit.

Harry S. McGann, attorney, of 44 Court street, Brooklyn, is representing the plaintiff.

ALL OF NEW ENGLAND NOT ON DAYLIGHT TIME

New Bedford, April 29.

Although not all of New England went on daylight-saving time yesterday, the new time will govern most activities, as the big industries and railroads will operate one hour ahead of eastern standard time.

Daylight-saving time is being observed throughout Massachusetts, but it has been declared illegal in Connecticut and New Hampshire.

Portland, Bath, Old Orchard and a few other towns in Maine went on daylight-saving time, the rest of the state remaining on standard time.

All of Rhode Island, with few exceptions, will be under the daylight-saving time. In Vermont, Bennington was the only place where the clocks were changed. The rest of the state is on standard time.

Railroad clocks will remain on standard time, but in most cases the train schedules have been moved one hour ahead in order to conform to the new time.

Norton and Hilton Rejoin

Ned Clothes Norton and Lew Hilton, separated for some time, are reunited and working.

NEW BIG TIME OPENS SEASON IN AUSTRALIAN THEATRE JUNE 27

Six Cities to Start—South African Affiliation—Jack Musgrove Explains—Booking Offices in New York "Jump Breaking" Via England

Jack Musgrove is the circuit manager and also booking manager of the J. C. Williamson-Tait-African Theatres, Ltd., vaudeville combination of Australia. He is in New York with offices at 218 West 42nd street, booking American acts for his firm.

Harry Musgrove (Jack's cousin) is the circuit manager and booking representative of the Tivoli Theatres, Ltd., also of Australia. Louis De Costa is in New York, booking acts for the Tivoli circuit through the Marinelli office.

There is absolutely no connection between the two circuits despite the similarity in names.

Jack Musgrove was formerly connected with the Tivoli Theatres, Ltd., but severed his connection with that concern under the following circumstances, told in his own language during an interview with a Clipper reporter.

"Williamson and Tait," said Jack Musgrove, "are in the advantageous position of being able to utilize their legitimate stars in their vaudeville houses, and, vice versa.

"This provides for the artists practically unlimited length of time engagements in both divisions, and there is still territory for acts to cover when they have finished playing all the regular vaudeville and legitimate theatres.

"The Williamson-Tait firm is interested in Union Theatres, Ltd., which controls 26 of the largest picture places in Australia. It has been decided these houses will play a part vaudeville policy, in conjunction with pictures. This will provide further dates for acts after they have played the regular two-a-day theatres.

"Acts booked in America for the Williamson-Tait-African theatres in Australia, can return direct to the United States if they wish to do so, or can come back by way of England, playing Africa 'to break the jump' as you call it here, and have sufficient time to arrange English bookings to follow, if they want to play that country."

Irene Franklin is the first act to be booked by Mr. Musgrove for the new Australian big time circuit. Mr. Musgrove leaves New York for his Australian home in May, to be present at the opening of the J. C. Williamson-Tait-African Theatres, Ltd., vaudeville circuit, June 21.

Six houses will open simultaneously on that date, in Sydney and Melbourne (Australia), Dunedin, Christchurch, Wellington and Auckland (New Zealand), Brisbane and Adelaide will follow, said Mr. Musgrove.

BALTO. HOUSES REFUSE RADIO BROADCASTING

Find It of Little Value and Abolish Lending of Acts to Newspaper Station, WEAR

Baltimore, April 29.

Requests for acts to broadcast have been refused by all local houses. The demand became so incessant and of so little value that the free lending of a turn for the evening has been abolished.

WEAR, the local broadcasting plant of the "American" and "News," the Hearst papers, has been turned down by local theatres without exception. At the start of the plant the theatres contributed acts for publicity, but found it of little benefit.

Now the station is dependent upon amateur vocalists and entertainers. With the exception of WCAO, the Chateau Hotel plant, WEAR has a monopoly in this city.

RAPID RISE

Joe Regan May Follow Fiske O'Hara

Chicago, April 29.

Directly due to the interest taken in him by Father O'Connor of De Paul University, Joe Regan (Regan and Curtis) is likely to become one of the country's famous Irish tenors.

Six months ago the boy was comparatively unknown. Father O'Connor heard him sing and secured bookings in vaudeville.

Augustus Pitou, looking for a tenor to replace Fiske O'Hara, is going to Fort Worth to talk contract with the tenor.

BANKRUPTCY DISCHARGES

Lillian Lorrain last week was discharged from bankruptcy. Discharges were also granted Jack Singer, theatrical producer, and Peter F. Shanley, restaurant manager.

Singer was one of the Shubert unit bankrupts.

Maurice Goodman Going to Paris

Maurice Goodman, the general counsel for Keith's, will sail May 21 on a visit to the other side.

SHURA RULOWA

Shura Rulowa, Russian Ballerina, is now celebrating her one hundredth week headlining on the B. F. Keith Circuit.

Miss Rulowa will close her season the first of June to return to her home at Douglas Manor, Long Island, where she will rest during the summer and arrange her new ballet for next season.

Direction NORMAN JEFFERIES

BANK MUST MAKE GOOD SPIEGEL CHECKS

The $57,286.87 judgment award in favor of the Mark Spiegel Realty Corp., against the Gotham National Bank of New York, which appealed from the judgment, was upheld last week by the Appellate Division of the New York Supreme Court.

The suit involves three checks totaling $56,145, which the bank paid on forged endorsements by Max Spiegel, the bankrupt theatrical promoter, who was later committed to an insane asylum.

Spiegel signed the three checks, payable to Dwight & Scoville, attorneys, and allegedly forged the endorsements, depositing them to his own credit. It was not until a year later that this was discovered. On Dec. 19, 1922 an involuntary petition in bankruptcy was filed against Spiegel with liabilities later placed at $1,200,000.

The Mark Spiegel Realty Corp. contended that the law is unanimous that payments made by a bank on forged endorsements is at the bank's risk.

George Lukes Comes Back

George Lukes returned to New York this week to assist Wayne Christy, the Keith booker. Lukes had been in Chicago for five weeks where he relieved Glen Burt who was vacationing.

COLUMBIA TO ENGAGE ARTISTS THROUGH OWN BOOKING OFFICE

Producers Claim They Will "Hold the Bag" for Booking Scheme—Expect Artists to Tilt Salaries to Meet $50,000 Yearly Commission Deduction

The first official burlesque booking office will shortly be opened under the auspices of the Columbia Amusement Co. It will be a regular exchange through which principals as well as chorus people for Columbia Wheel shows, will be booked.

The name of the agency is to be the Columbia Burlesque Booking Exchange, with Pete Weber in charge of the booking of principals; and the chorus girls' school will be under the direction of Dan Dody.

The Columbia Booking Exchange eventually will be conducted along the lines of the Keith Vaudeville Exchange and similar organizations.

Principals for the Columbia shows, booked through the exchange, will pay a commission of 5 per cent. The chorus girls booked through the school will not be charged a commission, but will pay a fee for tuition.

All plans are not perfected as yet, but it is hoped to have the exchange in thorough working order by the latter part of this week.

The various Columbia producers have already engaged some three-quarters of their casts for next season. These engagements will stand and the exchange will not be concerned with them.

Just how the exchange will affect the agents furnishing people for Columbia shows does not figure at present, although it is understood the innovation will become a general clearing house, such as the Keith exchange, with outside agents doing business with the producer, probably having the act go through the exchange.

The Columbia's booking exchange enterprise will mean that $50,000 annually will be deducted from the salaries of the burlesque performers appearing on the 38 Columbia shows next season, via the five per cent commission on booking fee to be charged.

The figures are conservative, representing an average for seven principals with each show, which totals 266 at $80 each, making a total weekly salary for all of $21,280, five per cent of which is $1,064 weekly. This figure, multiplied by 38, equals $40,432.

The circuit employs 608 chorus girls at a $30 weekly minimum salary. This grosses $18,480 weekly. A half of the first week's salary, the established burlesque commission, would add $9,240 to the total, making up the balance of the $50,000.

Most of the Columbia burlesque producers appear to feel that the booking exchange will mean that they (the producers) will "hold the bag" for the exchange in the final analysis ,the show operators taking the attitude that the burlesque performers will vigorously endeavor to beat the five per cent commission thing by tilting their salaries up to at least that extent. This will mean that the producer will really have to pay, in salary increases, the $50,000 or more the exchange will receive.

GROUND CLOTHS FURNISHED

The Columbia Amusement Co. will furnish ground cloths for all of the shows next season, instead of the show supplying them as heretofore.

Columbia's Sundays Stop May 11

The Keith's Sunday concerts at the Columbia will be discontinued after Sunday, May 11.

"Let's Go" will open a summer run at the house May 17.

NEW ACTS

Bart Doyle and Clare Freeman, 2-act.

Gracie Emmett and Company in "The False Alarm," three-people comedy skit.

Mildred Chanler and Al O'Connor in "The Missin' Rib."

Jack Walsh and Nell Alton in "Oh, Officer!"

Mabel Withee and Leon Varvara.

COMING
ABE LYMAN
ASTOR HOTEL

COLUMBIA'S GROSS BETTER AFTER LENT

Columbia, New York, High Last Week at $9,500— Record Taken in New Haven

As expected, Easter Week resulted in a decided boom in the Columbia circuit business, the grosses generally over the wheel taking an appreciable jump upward over the panic figures of the previous Holy Week.

The Columbia, New York, topped the circuit last week with "All In Fun" getting $9,500. The week before the Columbia caught in the universal depression got $7,700 with "Monkey Shines." (12 shows).

The Gayety, Pittsburgh, last week was second with $9,100 and "Running Wild" as the attraction. Week before Pittsburgh got $7,700 with "Brevities." (12 shows).

That the season is rapidly approaching its finish is evidenced in the closing of six Columbias Saturday. They were Dave Marion Show, closing at the St. Louis Gayety; "Follies of the Day," at the Cincinnati Olympic; "Nifties," Utica, Colonial; "Running Wild," at Pittsburgh, Gayety; "Bostonians," at Brooklyn, Empire; and "Happy Go Lucky," at Detroit, Gayety.

One of two outstanding features of the Columbia business last week was the breaking of a house record at the Hyperion, New Haven, by "Hippity Hop," which did $6,797 on the week. This was $68 better than the record established this season at the New Haven house by Jimmie Cooper's Revue. The New Haven Hyperion closed for the season Saturday. The other feature was the $8,200 rolled up by Jimmie Cooper's Revue at the Empire, Toledo, the house record for the season.

Reports of last week's business in other Columbia houses with comparative figures for the previous week:

New York, Yorkville—"Youthful Follies," $4,320. Week before "Breezy Times," $2,700.

Boston Gayety—"Jig Time," $7,000. Week before "Hippity Hop," $6,695.

Boston, Casino—"Bubble Bubble," $5,600. Week before "All in Fun," $5,481.

Detroit, Gayety — "Happy Go Lucky," $6,200. Week before not reported.

Washington, Gayety—"Let's Go," $6,700. Week before "Running Wild," $4,800.

St. Louis, Gayety—"Dave Marion's Show," $4,600. Week before, $3,670.

Cincinnati, Olympic—"Follies of the Day," $6,000. Week before, $5,200.

Baltimore, Palace — "Whirl of Girls," $6,500. Week before, "Let's Go," $4,800.

Brooklyn, Empire — "Bostonians," $5,800. Week before, "Beeftrust Watson," $5,100.

PROGRAM LAXITY

One of the many reforms the Columbia producers and houses intend to put in operation next season concerns the slip-shod manner of program printing, noticeable all over the circuit for years.

One program of a Columbia show actually contains 15 errors, typographical and otherwise, on one page. The errors run from flagrant mistakes in spelling to the inclusion of names who have not been with the show for weeks.

WELLS' "SCANDALS"

The Billy K. Wells show, known as "Bubble Bubble," this season on the Columbia circuit, will carry the title of "Scandals of Burlesque" next season.

This is the show that will have the George White "Scandals" equipment, book and lyrics and music. Wells, incidentally, wrote the greater part of the White "Scandals" show.

COLUMBIA PRODUCERS SEEK TRANSFER CHANGE

Has Cost Each Show Around $4,000 This Season—Desire Adjustment by Fall

Columbia producers estimate that the rule in effect on the Columbia circuit for the first time this season calling for the show to pay for the taking in and out of the production by the stage hands, will cost each show about $4,000 on the season.

Previous seasons the Columbia houses paid the expense of "taking in and out," but a new rule putting the expense up to the producer of transferring was promulgated at the beginning of the current season.

The Columbia Producers' Association will seek an adjustment of the matter between now and next season, with a committee delegated to present the producers' side to the Columbia executives.

RAYMOND'S APPOINTMENT

Mutual Wheel Manager on Brooklyn Chamber of Commerce

Sam Raymond, manager and operator of the Star and Gayety Mutual wheel houses in Brooklyn, is now a member of the Brooklyn Chamber of Commerce. Raymond's selection as a member marks the first instance of a Brooklyn burlesque house manager being so honored.

The Brooklyn Commerce Chamber is composed of the wealthiest and most influential manufacturers and bankers of the Brooklyn borough, many of whom support the symphony concerts and only hear about burlesque when the Brooklyn "Eagle" condescends to print a paragraph about that pop price field of amusement.

FOLLETT IN HOSPITAL

Fred Follett, manager and advance agent for several Columbia wheel shows, is in the observation ward at Bellevue Hospital.

Follette, who is suffering from a mild form of dementia, attempted suicide in Cincinnati about two months ago, while in advance of "Jig Time." It is believed his mental malady is subject to cure, with complete rest the likely solution.

COLUMBIA'S TWO SHOWS

The "Hollywood Follies," according to Hurtig & Seamon, is to follow "Let's Go" as a Columbia summer show, June 23.

The date marks the opening of the National Democratic Convention in New York. "Let's Go" starts at the Columbia May 17 for a run.

TO STAR LE VAN

Harry (Hickey) Le Van will be starred by Irons and Clamage in a Columbia wheel show for the next three years, according to the terms of a new contract.

Bernstein Acquires Another

Schenectady, April 29.

The Van Curler theatre has been leased by William Bernstein, who operates a string of up-state houses. Its present policy of burlesque and legit will be continued.

PROVINCIAL BROADWAY

BATHING BEAUTIES

Comedian	Jack Hunt
Comedian	Clyde Bates
Straight	Charlie Markert
Bits	Major Johnson
Principal	Richard Webb
Principal	Aaron Palmer
Ingenue	Vinnie Phillips
Soubret-Ingenue	Alice Lawlor
Soubret	Frankie La Brack

Rube Bernstein's "Bathing Beauties," at Hurtig & Seamon's last week, is burlesque with a capital B from curtain to finale. The producer has aimed at a wholesome burlesque entertainment with plenty of low comedy, pep, and specialties and has succeeded admirably.

The show has an exceptional cast with two unusual principal women in Vinnie Phillips, the shapely, good looking ingenue, and Alice Lawlor, a girl who should soon land in musical comedy unless there is an epidemic of astigmatism in those circles. Both girls are lookers and talented.

Miss Phillips struts and jazzes with the best and holds a pair of "gams" that place right up. In a posing bit she was a vision of loveliness.

Miss Lawlor has everything, including figure, charm, personality and talent. She stops the show cold with her three pop songs, later flashing a jazz and kicking dance that puts her away as mistress of this branch. She scored an optical triumph every time she made a change, all of which ran to bare legs.

Frankie La Brack, the soubret, rounded out the trio. Her uke and singing specialty in the "Roof Garden" scene landed nicely.

Jack Hunt and Clyde Bates, the comics, registered consistently as tramps, with Charlie Mackert a capable foil and dancing straight. Bates had a sloppy but funny bit as the bartender in an ice cream soda bootleggery, making the bar rag his prop for much comedy. His mixture of a golden fizz included everything but the footlights. It was strained through a cane chair for the final punch laugh.

Aaron and Webb, colored boys, were prominent in two dancing specialties of slides and eccentric steps sold blatantly and effectively. In between the boys had bits, getting by acceptably in the speaking portions.

The production effect was helped by the good-looking chorus of 18 girls, prettily costumed throughout without a discordant note. The scenic flash was the "Seashore Cabaret," a full stage set with stage upon stage, where the specialists performed.

"The Bathing Beauties" in one-piece suits had their innings here and made a considerable splash. A minstrel number led by Miss Phillips and her solo strut dance in black tights was another high light in this scene.

"Cheating Cheaters," with the male principals calling on a married lady and all winding up under the bed when the phone rings after each entrance, was good for laughs, but let down a bit at the finish.

The opera is in two acts and 10 scenes, the book sticking to familiar scenes and gags, but never deviating from burlesque and remaining clean and entertaining throughout. The dialog could stand touching up, a perfect average of released gags being achieved, but the comedy averaged strongly, due to the excellent work of the two comedians. Both have quite effective methods that build up into generous proportions and both are showmen.

The entire cast, as a matter of fact, is above the wheel average in ability, with Miss Lawlor sticking out like Trinity steeple. It's a corking all around entertainment and well worth two hours of anybody's time. It should finish in the first 15 when the season's grosses are totaled.

Con.

(From New York "Sunday Times," April 27, 1924)

By CARLTON MILES

(Mr. Miles is the dramatic reviewer of The Minneapolis Journal).

Broadway reviewers, leaving their astounding discoveries of the art of vaudeville long enough to listen in on the radio would hear great singers arising from the provinces. Could they arm themselves with continent-length field glasses, they might detect the inhabitants of the great open spaces in the act of thumbing their noses at Times Square. Such rudeness on our part has been inspired by the profundity of the announcements hailing the discovery of this or that performer found in the obscurity of the variety stage. Our flannel shirts shake with hearty and derisive laughter. We are chuckling once more over the insularity of the Broadway critic. We may be forced to regard the original No. 9 company of "The Fool" or the 1916 edition of "The Passing Show," lost for years on the Pacific Coast, but when it comes to vaudeville we regard New York with condescending sophistication. So far as the two-a-day is concerned—despite the N. V. A. clubhouse—Broadway is the sticks.

Why all this bother about vaudeville artists? We ask with good-natured contempt. Why the sudden revelation of Joe Cook, whom we have watched for years? The New York columnists apparently are the last of the living writers to learn of the Four Hawaiians, who had become a household word throughout the country before they heard of them. We had none of the eager surprises that greeted the advent of W. C. Fields as a legitimate comedian; we had watched him in vaudeville for seasons before he became a "Follies" fixture. We knew all about Bert and Betty Wheeler before Bert dropped his first sandwich on the New Amsterdam stage. Queenie Smith had received the showers of provincial adjectives before she floated into view in "Helen of Troy, N. Y." Even now we are

(Continued on page 29)

ORPHEUM IN SUMMER

The Orpheum Circuit will keep the following houses open all summer: Hill Street, Los Angeles; Orpheum, Los Angeles; Orpheum, Oakland; Golden Gate and Orpheum, Frisco; Grand, St. Louis; State-Lake, Majestic and Palace, Chicago; Majestic, Milwaukee; Orpheum, Milwaukee; Orpheum, Des Moines; Main Street, Kansas City; Palace-Orpheum, St. Paul; Hennepin, Minneapolis, and Palace, Rockford.

Closing dates for the balance of the houses are as follows: Vancouver, April 26; Orpheum, Kansas City, April 26; Orpheum, Winnipeg, May 2; Orpheum, Seattle, May 17; Helig, Portland, May 20; Sacramento-Fresno (split), May 3; Orpheum, New Orleans, April 26; Orpheum, Omaha, May 3; Orpheum, St. Louis, June 1; Orpheum, Denver, May 30; Columbia, Davenport, May 3; Orpheum, Sioux City, May 17; Majestic, Springfield, May 17 (will try pictures); Palace, Rockford and Champagne, will try pictures for a summer policy.

The Seventh Street and Rialto theatres, St. Louis, and Lincoln, American and Englewood, Chicago, are doubtful as to summer policy at present.

CABARET

Eddie Maybaum has opened a Clambake restaurant at 249 West Forty-ninth street. It is opened from noon on, with music and dancing after 10 p. m. The Times Square lovers of clambakes now have a place they can call their own.

The new summer revue for the Strand Roof is being produced by Earl Lindsay. It will be ready within the next three weeks.

With the idea of catering to the large convention crowds which will be here in June, a number of new supper clubs are about to be opened shortly.

Most of these places have a small bankroll, stressing the "front" and the conveniences to be obtained.

The out-of-towners will be met with an easy line of approach for anything desired.

William J. Dempsey, as operator at the new Club Tia Juana, New York, is named defendant in a copyright infringement suit by Harms, Inc., which is suing on "Raggedy Ann," alleged to have been performed for profit without license.

An involuntary petition in bankruptcy was filed in the U. S. District Court, Friday, against the Knicker-

(Continued on page 28)

MARRIAGES

Warren B. Finn, brother and former partner of Shadow Ford (Lillian McNeill and Shadow), was married to Hazel Flaherty by Father Loughlan, at St. Augustine's Church, Bronx, New York, April 21.

Emily Noyes Dowell (Walker Whiteside Co.) to Malcolm R. Baettie of Fall River (non-professional) at San Francisco, April 19.

Conrad J. Dousette and Lorraine B. Plourde, dancer in Biddeford, Me., April 21.

Elmer Dewey and Mabel Masales, pictures, at Hollywood, Cal., April 18. Both are employed at the Fox studios.

INCORPORATIONS

Gothic Pictures Corporation, New York; motion pictures; 100 shares; Louis Baum, Freda Freeman, I. Levine. (Attorneys Marks & Marks, 358 Fifth Ave.)

Northside Amusement Corporation, Bronx, N. Y.; pictures; $6,000; Harris Stravitz, Irving Oksenkrug, Dorothy Stravitz. (Attorneys, Suchman & Samuels, 1540 Broadway.)

Instructive Pictures Corp., New York; 100 shares non par value; R. B. Ittelson, Arthur Rosenbaum, Mollie Marmor. (Attorney, R. B. Ittelson, 36 W. 44th St.)

Cameo Theatre Co., Inc., New York City; $25,000; Directors: David Weinstock, Benj. Weinstock, Edwin M. Laitman; Subscribers: Fay Sweedler, Jos. Loeb, Edward M. Laitman. (Attorney, Max Schmer, 291 Broadway.)

Whitman Bennett Finance Corp., Yonkers; promote syndicates, etc., and picture business; 2,500 shares preferred stock, $100 p. v., 3,500 shares common stock n. p. v.; Viola McLaughlin, Pearl Cohen, Sabra Ellis. (Attorney, Myron L. Lesser, 366 Madison Ave.)

Mae Marsh Productions, Inc., New

(Continued on page 38)

VARIETY

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For steering pedestrians to a theatre ticket office near the Earl Carroll theatre, Abraham Levy paid a $25 fine in West Side Court after he had been convicted of a charge of disorderly conduct.

Detective Lynch said he saw Levy stop several persons.

Magistrate Frothingham in West Side Court last week fined Julius Cohen for peddling in the Times square section, which is restricted.

Cohen was arrested by Policeman O'Hare in front of the Palace while peddling sox.

To celebrate his taking over of the Bedford, Brooklyn, Frank Keeney will give a dinner Thursday to a number of picture stars at the Club Royal.

The picture people will appear as special features of the Bedford opening the same evening

---

Donald M. Gould, recently engaged in picture and vaudeville work, has opened an agency.

Gus Bothner, who with Robert M. Campbell holds a lease on the Van Curler, Schenectady, N. Y., which expires May 1, is considering an offer to manage a theatre in Boston. Bothner has acted as resident manager of the Van Curler since last August.

Israel Zangwill, upon his return to England, wrote his "Impressions of America" for the London "Sunday Express," calling the Americans "The Slowest People on Earth." Zangwill put us slow even to post office delivery. In a paragraph he also said:

"Americans have no sense of humor. They argue with grave faces about the 12-mile limit, while 'Variety,' their leading theatrical paper, quotes the ruling prices of liquor as openly as if they were stocks or bonds."

Following a week at the Montauk, Brooklyn, the Herbert Hall Winslow farce, "Pansy," produced by Mindlin & Goldreyer, closed Saturday. It will be revived again and sent out later.

The two "Mikes" are negotiating with William Anthony McGuire to work on the script.

After his three months vacation in Nassau and Miami, Daniel Frohman returned to New York this week. Monday night he went to see "Fata Morgana" in his Lyceum theatre. He saw the show from an orchestra seat instead of his office, which has a sliding panel which allows him to look down into the auditorium.

The Sunday vaudeville concerts at the three burlesque houses, Miner's, Bronx; Casino and Empire (2), Brooklyn have been discontinued for the summer.

RIGHT OFF THE DESK

By NELLIE REVELL

Somerset Hotel, New York.

The Dillingham Stone Pile, over at the Globe theatre, comprised my theatrical fare last week. Although I have seen Fred Stone and his charming wife, Allen Crater, in everything they have ever played in, it was my first view of little Dorothy, and my palms still sting from applauding her. I have known her parents, aunts, uncles and grandparents on both sides, and Dorothy is a delightful combination of the Stone talent and the Crater beauty.

And speaking of the latter, I don't see how anyone can help but notice how much Allen Crater, whose sister is Mrs. Rex Beach, resembles Lillian Russell when that fair queen was at her height.

It was good to see the Sunshine Girls, too, and I am still fascinated by the beauty and movement of the whole production. Another thrill was when Oscar Ragland handed Fred Stone the key to his dungeon. The remark of my daughter, who was with me, was, "Why, he must be a Kappa man," the key being the exact replica in shape and color, if not in size, of the key of Kappa Kappa Gamma sorority, which happens to be hers.

I wonder if the master of props knew he was making a good sorority "man" out of Fred Stone when he supplied that key.

George Herman's acrobatic skeleton dance, which is one of the outstanding features, impressed me for more reasons than one, not only because it was so well done, but because my own spine reflected every gyration of the one that was painted on Mr. Herman's tights.

One not steeped in spinology could see only the art of the performance, but my anatomical knowledge of the subject, gained in a four-year course, tells me he has no subluxation of the dorsal or first lumbar vertebrae, but I did notice that whoever painted that skeleton has placed the sacro-iliac much too close to the pelvis, and, if Mr. Herman isn't careful, it's very apt to become ancholosed. However, his agility is O. K.

Better get Jim Harkins to translate this for you.

Fred Stone has advanced considerably since the days when he and his brother Ed were with the Dick Sutton circus, doing acrobatic acts in the afternoon and playing Uncle Tom's Cabin at night, supporting the two Sutton sisters, daughters of Uncle Dick. That was a good many years ago when we were all young, but I think Fred still remembers Morris, Ill., where the Sutton girls, he and Ed, appropriated some watermelons from a nearby patch and were sitting behind the tent, joyfully absorbing them, when Uncle Dick hove in sight and caught them, literally red-handed.

That town, incidentally, was where the press agent of the Sutton Show was taken drunk, and I was sent on ahead of the troupe by Uncle Dick "to put pieces in the papers about the 'World's Greatest.'" My first story was one on Fred Stone, and that was at the inception of the woman press agent.

Welcome, Mary Ann Van, daughter of Mr. and Mrs. Billy Van.

Billy must want his new daughter, Mary Ann, to grow up to be a librarian. His first investment on the day of her arrival was a De Luxe edition of "Right Off the Chest," to be sent to her at the hospital in Syracuse, where Mrs. Van awaited the stork.

When I wrote the book I had no idea it would ever be used as a baby book, but, according to my daughter, it has as much information on how to raise children as has the average baby book.

Mr. Van, be it knowr is the editor and publisher of a herd of thoroughbred Ginsberg or Goldstein or something-or-other cows. About a month ago he had a government inspector come from Washington, health-test everyone of his animals and select the 100 per cent. perfect cow, which was then set aside for the exclusive use of the expected Miss Van. For four weeks that cow had every luxury from manicures to shower baths, just so Mary Ann could be assured of the finest cow's milk in the world. Now Bill discovers that Mary Ann much prefers a home-brew menu.

Every one who was ever in my office while I was press-agenting John Cort's shows will recall my very efficient and pleasant assistant, Esther Lindner. Later she became press agent for C. B. C. Pictures, but last Thursday she signed a contract as equal partner in a new firm, the company name being Mr. and Mrs. Ralph Haas. Mr. Haas, who is vice-president of the Happiness Candy Company, and the bride came immediately from the church after the ceremony to call on me, bringing the bouquet and a piece of the wedding cake. After June 1 they will be at home at Standish Hall, 45 West 81st street.

Fiske O'Hara has announced his intention of entering the concert field under the management of Emmet Moore. He will open his tour in Boston May 13, including one Spanish song in his repertory. He plans to sail June 4 on an extended tour abroad, with appearances scheduled in London, Dublin and Paris.

George Lemaire writes that he doesn't want any one to think he is not in sympathy with the cause of kindness to dumb animals; for he has worked many benefits for them and expects to work many more; but, nevertheless, he wants the merciless truth to be known as follows:

"I helped to stage a benefit recently for a blind actor, and of the many acts who promised to appear, two-thirds of them didn't. Yet, at the Music Box, only a short while before, Mrs. Fiske arranged a benefit for ailing horses, dogs and cats and 15 headliners couldn't appear because the bill was too long."

THE DRESSY SIDE

By SALLIE

Clothes and Dialog

Clothes make the play, especially were too much dialog prevails.

Good stage sets and excellent grooming are much of the interest of "Cobra," at the Hudson. The gowns worn by Judith Anderson are worthy, a black lace one trimmed in blue being in keeping with the unsophisticated society girl in a college atmosphere.

Dorothy Peterson was in bright green made simply. The men looked well in their summer flannels and sport shirts and again in well fitting business clothes.

Clara Moore's coat costume of black, Persian trimmed, was very dressy for a secretary returning from the west. Her black satin one-piece, piped in white and white pearl buttons, was good looking.

Thrill of Pavlowa

Pavlowa is giving New York its usual spring thrill at the Metropolitan as the Fairy Doll.

The Drummer Dolls are attractive in their uniforms of blue coats, red knickers, high black boots with red tassels and two corner blue drummer hats.

The Spanish Doll (Mlle. Coles) is a peach, with slick parted black hair (not bobbed), huge Spanish comb and a white embroidered fringe shawl. The Rabbits dressed in white spangle, headdress of white fur, ears lined in pink, dangling with the cats, in cat attire, was a pronounced feature of the performance.

Pavlowa's Dragon Fly must be seen to be appreciated.

At the Equity Show

"After Such a Night" as Sunday's Equity benefit, every one is fit and in good humor.

The Metropolitan, on and off the stage, was a never-to-be-forgotten spectacle, clothes, clothes everywhere.

Paul Whiteman's band dressed in women's garb was a sensation and surprise. Whiteman in a white dress and blonde bobbed head directing and his band in various shades of dresses made in the present day style.

Tessa Kosta's black dress embroidered in silver stars, Grace's Moore's pink and purple bouffant affair and Dorothy Francis' rose dress made an effective trio, not to speak of their voices.

Eddie Cantor screen and scream was a great hit in his fun-making golf togs.

The Court of Equity showed clothes of all varieties.

The grand finale, with all assembled on the stage, was the means of continued and long applause, and much speech-making.

The boxes were dressed with society's prominent elite, in evening gowns of all styles, made extremely decolette, and many jewels.

Attractive Cameo Theatre

There's something quite intimate about the atmosphere of the little at-

(Continued on page 39)

INSIDE STUFF

ON VAUDEVILLE

There's quite a story behind the simple contract of a single (man) act given by a firm of Broadway producers and for a long period. That contract appears to be the bane of the producers' lives. When they found the single would not be discouraged by petty annoyances and insisted that his agreement be lived up to in preference to cancelling it, the producing firm thought of another way.

They kept the single on the road with a show for many weeks, playing him in tanks and every place a younger actor of some repute might become displeased with. Suddenly they found that their method of discouraging the contract holder might develop him into a one-night stand star of much substantiality.

This sobered down the "grouch" until it almost has reached the point where the producers are agreeable the single shall accept vaudeville bookings if he will credit their contract with the vaudeville time played. The single is agreeable to that, provided he can hold onto all of the money he can earn in vaudeville, which is more than the contract calls for, though the contracted salary is no small amount.

The producers thought of playing the single on the small time at first as a further means of discouragement and the single had almost acceded, believing the producers had the right to play him in vaudeville, until it was discovered that the single's contract called for pro rata on all performances over 10 weekly. With small time playing from 20 to 23 performances weekly, the producers didn't look upon it as such a good joke when advised it would cost them double to "kill off" the young man.

The complication still is existent with the big time vaudeville the only one in sight for the producers. It is claimed the managerial people are figuring on some fresh one-nighters for next season in their usual kind of musical "road show" that their booking office is almost ready to guarantee will sicken the most hardy of the time table sufferers.

There is an act new to Variety's files at the Fifth Avenue first half this week, Berry and Rollo, two girls with songs and piano. They went across nicely Monday night but that's not the point of this story which concerns itself with the eccentricities of their opening number. This specially written song expresses their reasons for not singing certain sorts of numbers to open their act, bringing in various examples as a medley with special lyrics. At one part they sing that they really should do "My Sunny Tennessee" as the writer promised them two new $50 bills if they'd use it, or words to that effect. Then they warble that "That Old Gang of Mine" should be their choice because the writer of the lyrics did "time" with their brother. The strangest thing about it is that George Meyers (Mehlinger and Meyers) is on the same bill, appearing two acts later and using "Tennessee" in the medley of songs he has written. Billy Rose of the "Gang" lyrics was not around, perhaps, fortunately so, as the little ladies might have asked him to recount some of his experiences with their brother "up the river." It's a charming sentiment.

Gus Kahn has gone from Chicago to French Lick where he will remain for about two weeks. The reason given is a much needed rest. But the truth of the matter is that the golf courses around Chicago were not to his liking and that Rocco Vocco and Ted Kohler were a little too good for him.

The widow of Carl Hertz, the magician, has felt called upon to publish in the London papers a letter stating the reports of her husband's nationality and amassed wealth were erroneous. It has brought her considerable annoyance, said Mrs. Hertz.

Mrs. Hertz says her husband was not a German, but born in San Francisco of Polish parentage, and that his estate is comparatively small, about 1-25 of the amount credited.

The small time circuits are again tightening up on flash acts.

Although no official order has gone out that this type of act is not wanted the bookers have effected a process of elimination by offering little or nothing for the acts which has its effect in discouraging production.

This week a producer showed a flash for one of the standard small time circuits. Reports were good and booking was offered at $450. The act carried five people. When the producer got the figure in a telegram he thought an error had been made in transmission and called up the office to verify the money and found no mistake had been made.

After the news of his experience got about several others, practically set for flashes, called them off.

A general opinion among the producers is that the small circuits have not abandoned the flash act but are merely retrenching on expenses for the summer months and that a good flash will get its price again when the new season ushers in.

Vaudeville agents who write "strong" letters and wires to acts soliciting advertisements for the N. V. A. program were severely arraigned by the Keith Circuit in a statement issued this week.

The Simon Agency in Chicago called down the official attention in a latter to an act in which E. F. Albee's name was mentioned as sanctioning the letter. The act was informed in part that their advertising space had been figured out on a basis of so many weeks' work at a certain salary. The letter further stated that a check would be expected for the space by return mail as the agency didn't want to be forced to wire the act as wires were too expensive.

Albee's condemnation of the incident stressed the fact he was sick and tired of people using his name without authority. He said he had asked for co-operation on the program but wanted it willingly and not by coercion.

Many vaudeville acts who have been solicited to reserve space in the program make no secret of the fact they received "strong" telegrams when they were a bit delinquent in forwarding cash for space "assigned" them in the program. Unofficial estimates of the gross advertising that will be carried in the program place the figure at above $100,000.

HALF DOZEN PLAYS MOVING OUT; ONE FLAT FAILURE WITH THEM

"Sun Up" Stuck for 49 Weeks, Going from $2,000 to $5,000 Weekly Gross—"Tarnish" Has 31 Weeks to Credit—"Nancy Ann" Taking to Road

Six attractions will bow out of Broadway at the end of the week. Most have long runs or at least creditable engagements to their credit and are distinct successes. Only one is an undoubted flop, "Nancy Ann," the Harvard prize play.

"Sun Up," a mountain drama presented on the eve of summer last season in the Village by a players' group, is existing in its 49th week. The piece got about $2,000 or a little more downtown, but being a one set, small cast show it thrived even at the tiny gross.

Later it was moved to the Lenox Hill, an upper East Side small theatre and finally landed at the Princess. There the business was around $5,000 weekly until the last month or so when it dropped to $4,000 and recently under $3,000.

"Runnin' Wild," a colored revue, ranks as the most successful attraction of the kind after "Shuffle Along." Its engagement at the Colonial measures 27 weeks. In point of grosses this attraction topped all colored shows ever in New York. Starting with nearly $19,000 it ran around $17,000 for about three months. Thereafter it eased off and the normal grosses were about $11,000 weekly.

Runnin' Wild

The "Tribune" was about the lone paper not to think much of this colored revue when styling it as, "second rate vaudeville." "Herald" believed it should, "give New Yorkers a thrill" and "Times" thought it, "vastly entertaining."

Variety (Ibee) predicted, "should carry for a run engagement."

"Tarnish," produced by John Cromwell, was a fall dramatic hit and its run of 31 weeks gives the show rating for a season's stay here. The opening gait was $9,000 or capacity for this small house. The average normal takings were $8,500. In the last month or two the pace slackened and recently dipped under $5,000. It came back last week to about $6,500.

Tarnish

Accorded the best notices of the season up to the opening date, Oct. 1, with special mention given the author, Gilbert Emery. The opinion was practically unanimous.

Variety (Abel) said, "the enthusiasm aroused speaks much for it."

"Mary Jane McKane" doubtless shows a profit on its Broadway engagement of 19 weeks. This Hammerstein musical averaged $17,000 weekly for the first 14 weeks after which it slipped down to $11,000 or less. At $14,000 the show was claimed to be making a little money and probably will do well on tour.

Mary Jane McKane

Almost the entire list of dailies, with the exception of the "American" (Dale), revealed favorable wordings on this musical list entry. The "Tribune" (Hammond), was inclined to enthuse over it but the single "pan" from the "American" quoted, "little to it."

Variety (Sisk) voiced, "until the middle of spring."

"Sweet Little Devil," produced by Lawrence Schwab, opened at the Astor to an opening gait of $14,500. It moved shortly to the Central where it played most of its 15 weeks to an average pace of over $11,000. The show is claimed to have broken even. It may tour in the fall.

Sweet Little Devil

A majority gave evidence of liking this musical with the "Herald" stating, "might take the place of 'The Gingham Girl.'" "American" (Dale) was unconvinced as to its merits but the "World" termed it, "fair."

Variety (Skig) believed the show might have, "a brief stay."

"Nancy Ann," produced by Richard Herndon, started at about $7,000 weekly at the 49th Street. It was moved to the 39th Street probably for sentimental reasons, that being the spot where Francine Larrimore scored in "Scandal." "Nancy" dropped immediately upon removal to under $5,000 and goes to the road with only five weeks of Broadway.

Nancy Ann

Opinions varied on this latest Francine Larrimore vehicle. "Times" (Corbin), "News" (Mantle) and "Sun-Globe" (Woollcott) more or less in favor of it, while "Tribune" (Hammond) and "World" (Broun) held little in its favor.

Variety (Ibee) said, "figures to draw no better than moderate business."

AGENTS CHARGE CHORUS GIRLS COMMISSION

Dearth of Productions Alleged Responsible by Agencies—New for Legit Casters

Due to lack of new productions, the casting agencies have commenced to charge choristers commission placed through their agencies.

Although the commission angle has been in vogue in cabaret agents' offices it is new to the legit casters who, heretofore, assembled the girls as an inducement to get the entire casting of a musical and never asking the girls for the usual commission.

WITH WORLD AMUSEMENT

Veteran Chicago Theatre Treasurer Honored as He Gives Up Post

Chicago, April 29.

Harold J. Donovan, for four years treasurer of the Colonial and before that manager of the Fuller opera house, Madison, Wis., leaves these executive posts this week to join the World Amusement Service, taking an executive office in the New York branch of the Outdoor Amusements purveyor.

The Chicago treasurers gave a banquet to Donovan by way of wishing him good luck in his new field.

BOSTON'S SUMMER REVUE

"The Boston Follies" is the title of a summer revue, which will likely be placed in the Selwyn, Boston. Local capital is behind the venture. They are trying to obtain Harry K. Morton, Elizabeth Hines and Zella Russell for production.

The idea for billing the "The Boston Follies" is "Sugar and Spice and Everything Nice."

The promoters of the project are to be in town later this week to try to complete arrangements for the cast.

Henry Herbert's Biblical Role

Los Angeles, April 29.

Henry Herbert will play the role of Jesus of Nazareth in the Pilgrimage Play at the natural amphitheatre at the entrance of Cahuenga Pass, beginning July 7.

TICKET SALE OPINION BY MASS. SUPREME COURT

State Senate Requested It—Regulation by Statue

Boston, April 29.

In an opinion given by the Supreme Court of Massachusetts to the Massachusetts State Senate, in reply to a request from the legislative body, the court ruled that "in view of the prices commonly charged for tickets of admission to theatres and places of amusement, we are of the opinion that a limitation of additional price on resale to a sum not exceeding 50 cents on each ticket cannot be pronounced unreasonable."

The opinion was requested by the Senate in connection with the pending petition of Representative Richard D. Crockvell, of Medford, that the sale and resale of theatre tickets and tickets to other places of amusement be regulated by statute.

The Senate asked two questions, the first being sub-divided into six questions.

The first question was: "May the General Court, if it finds that the prices and other conditions attending the sale of tickets of admission to theatres or other places of amusement requiring a license are matters affected with public interest, in that legislation is necessary for the purpose of safeguarding the public against fraud, extortion, exorbitant rates, and like abuses in relation thereto, constitutionally, enact legislation?"

To this the court says, "Yes."

Sub-division A asks if legislation can be enacted "requiring that the price at which such tickets may be sold shall be printed on the face thereof,"

The court answers in the affirmative to this.

Sub-division B asks if legislation can be enacted "requiring that no ticket shall be sold or resold at a price in excess of that printed on the face thereof."

The court answers "No" to this.

The next question was if legislation could be enacted "requiring that the business of reselling such tickets, commonly known as 'ticket scalping,' may be subjected to reasonable regulations under the police power."

To this the court says, "Yes."

The next question was if legislation could be enacted "requiring that such business shall be licensed" and the court says "Yes" to this.

The next question was, if the legislature could enact legislation "requiring that the price at which tickets are resold by persons engaging in such business shall be stamped upon the ticket," and the court answers "Yes."

The Senate asked if legislation could be enacted "imposing a limit, reasonably calculated to prevent extortion, but affording a reasonable profit, on the resale price of such tickets by persons engaging in such business," and to this the court says "Yes."

The second question to the court was, "Would said bill, if enacted, be constitutional?"

To this the court replies: "Although we do not observe any unconstitutional provision in the proposed bill, we respectfully ask to be excused from answering question two touching its constitutionality in all its provisions."

The court in the course of its opinion says:

"The nature and extent of the public interest and of the exertion of the police power touching it are always a subject for judicial inquiry."

The court says that "numerous reasons lead to the conclusion that the maintenance of theatres and other places of amusement is for the use of the public and affected with a public interest," and that "these factors have intimate relation to the health, safety, and good order of the community."

LOOP'S TIME SAVER

Chicago, April 29.

Loop managers are experimenting on the advent of a daylight advance with a time saver for closing to avoid traffic congestion.

Managers believe daylight saving will simplify the plan.

ENGAGEMENTS

Jack Blaney and Viola Waldron, for "Keep Cool."

Georgie Price, "Artists and Models," replacing Bob Nelson.

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxscored at intervals, rated by percentage on their judgment as recorded.

Whitewashed

None seemingly cared for this 52d Street theatre production outside of the "Mail-Telegram," which deemed it "laugh creating and brisk." "Tribune" (Hammond), "one has seen the worst."

Cobra

The reviews approximated an excellent stipulation, with the critics particularly stressing the work of Louis Calhern and Judith Anderson.

"American" said, "should run a year"; "Times" (Corbin) was enthusiastic about the first two acts, and "News" (Mantle), "interesting and well played."

The Dust Heap

"American" believed this one "super-thrilling," but the remainder of the dramatic departments were emphatic in adverse comment. "World" (Broun) quoted, "clumsy, offensive and dull"; "Tribune" (Hammond) derived from it a simile to a "crying jag," and the "News" (Mantle) compared it to the "cheaper stage of 20 years ago."

The Admiral

Most of the press admitted to the sincerity of the presentation but were divided as to its impression. "Times" (Corbin), "shrewd and intellectual"; "World" (Broun), "this is not my kind of play," in not much more than a "stick" of type.

Garden of Weeds

As wholehearted a blasting as the dailies have sent forth in quite a while. All took a crack, with the "World" (Broun) putting it down as "the silliest play of the season," and "Tribune" (Hammond) officially uttering, "shallow and tiresome."

WILKES OPPOSES EQUITY

Manager's Stand on Strike Situation Surprises

San Francisco, April 29.

According to a statement at the Wilkes local Alcazar theatre, Tom Wilkes has aligned himself on the side of the managers against Equity.

The statement, given out by Resident Manager Lionel Samuel as coming from Wilkes, was as follows:

"I want to declare myself, very positively, as being unequivocally opposed to the Equity shop, as advocated by that organization ,and I am equally as strong for the open shop."

The above statement has caused considerable surprise here, as it was supposed that Wilkes was 100 per cent Equity. His house, heretofore, always has maintained a 100 per cent Equity policy, and the entire present company, supporting Leo Carrillo in "Lombardi, Ltd.," is Equity.

STOCK AT COX

Walker Switches Theatres in Cincinnati, Ohio

Stuart Walker has changed his plans and will put his stock company into the Cox here Monday. It will be his third consecutive season at this house. It was originally planned to play the Shubert, but the switch was decided upon after "Abie's Irish Rose" quit the Cox last week after a twelve-week run.

Walker's first will be "The Proud Princess," by Edward Sheldon and Dorothy Donnelly. Griffith's "America" will cocupy the Shubert beginning Sunday night for an indefinite run.

MARRIED WITHIN WEEK

Helen Lewis of "Wild Flower" Chorus Marries Former Jockey Mussen

Chicago, April 29.

Following their introduction last week in Detroit, Helen Lewis and Chester Mussen were married yesterday.

Mrs. Mussen is in the chorus of "Wildflower" and her husband is a former jockey.

C. F. BURGESS BANKRUPT

Liability of $10,000 Suit for Assault and Battery

A voluntary bankruptcy petition was filed yesterday (Tuesday) in the U. S. District Court of New York by Charles F. Burgess, 646 West End avenue, New York, who gives his business as "manager of a theatrical enterprise."

The liabilities total $11,598.46, and consist of only two items. One is a $10,000 suit in the Sullivan County Supreme Court by William Reinbold of Liberty, N. Y., for assault and battery. The other claim is a $1,598.46 judgment in the City Court.

Burgess is connected with the Roseland dance hall, 1658 Broadway, New York.

COMING
ABE LYMAN
ASTOR HOTEL

GINGER ALE HIGHBALLS DRIVER'S ONLY DRINK

Helene Jesmer's $500,000 Suits Starts in N. Y. Supreme Court

In the New York Supreme Court before Justice Gavegan and a jury Monday the trial of Helene Jesmer's $500,000 damage suit against Philip Morgan Plant started. It continues today. Miss Jesmer is suing for injuries sustained in an auto smash-up on Pelham parkway, New York, Dec. 1, 1920.

The defendant, the heir of the late Commodore F. Plant and a stepson of Col. William Hayward, U. S. Attorney, is said to have inherited a fortune of $15,000,000.

Miss Jesmer, a former "Greenwich Village Follies" beauty, testified that as a result of the accident she has been practically a recluse in her Los Angeles home, having sustained the loss of one eye, a scar beneath the other and a bad case of traumatic neurosis.

Plant, on the stand, identified his companions of the ride as Chester Moorehead, Nolan Hercy and David Calhoun, all prep. school students.

Plant was driving from New York to New Haven to determine the results of his entrance application to Yale. Miss Jesmer was in the party. Both she and the defendant were thrown from the car when it ran into a tree on the New Rochelle road.

For a time her life was feared for. As Plant testified, as part of his defense, he had expended $11,048 for specialists' treatment, the defendant contending that he had already done enough for her and that he was not to blame.

Plant on the witness stand yesterday stated the party had been generally drinking, excepting himself, who was driving. The reason he had but one drink, said Plant, was because the ginger ale ran out and he couldn't drink anything but a ginger ale highball.

The testimony was that Miss Jesmer was seated in the front with the driver, but in the bottom of the car, where she was gesticulating something fierce.

Plant is reported the financial backer of the new picture company which has Bert Lytell and Claire Windsor as its starred players. The Lytell-Windsor friendship was touched upon by the dailies this week through the report of a divorce pending between the Lytells (Evelyn Vaughn).

Mr. Lytell and Miss Windsor but lately returned from France, where they made "The Son of Sahara." Upon reaching New York Miss Windsor is said to have left immediately for the coast. Shortly after Lytell followed, with both now reported in New York again.

HUGHES-BELASCO DEAL

While in New York Rupert Hughes closed a contract with David Belasco whereby the author is to write a play for the dean of producers, according to the information imparted by Hughes on his return to Los Angeles. He also closed with magazine publishers for 22 short stories and a novel.

RECENT FLOOD OF DRAMATIC PLAYS PARTLY EXPLAINED BY STRIKE FEAR

Less Costly to Produce—Eight New Dramas in Two Weeks—Grosses on Broadway Leaped Upward Last Week

During the later reaches of April Broadway was deluged with dramatic shows. In less than two weeks no fewer than eight dramas arrived. That is most exceptional for the tail end of the season when the lighter forms of entertainment are expected—comedies and musical attractions.

Like last season, there have been almost no revivals this spring, though formerly that was the rule. The profusion of dramatic productions is explained by showmen to be one result of the Equity situation, since such attractions are less hazardous to put on than musical comedies or revues. The latter are the most expensive forms of production and producers are holding off on musicals in a number of instances watching the final decision on the strike matter or its settlement.

The disadvantageous feature of sending dramas to Broadway at this time, however, is the approaching end of the season. That means limiting the run of such offerings, unless the National Democratic Convention turns out a June boom for Broadway.

Easter week's business was a partial comeback for the leading attractions, a few of which played an extra matinee. Many others failed to recover sufficiently and this week's departure group which had six attractions listed to leave by Saturday is plain evidence of the season's decline.

Those attractions exceptionally benefited last week are topped by "Charlot's Revue," which moved into the Selwyn from the Times Square. The former theatre has a bigger lower floor capacity and the gross of $27,200 is the best the English show has scored to date. In the agencies the Charlot show leads the entire field in demand.

Among the other musicals "Kid Boots" is next and "The Stepping Stones" third, both close contenders and both leading the field in grosses.

A new musical that has stood up strongly is "Sitting Pretty," credited with over $19,000 at the Fulton last week.

Non-Musicals

The agency call for non-musicals is closely bunched, with "Beggar on Horseback," "The Miracle," "The Outsider," "Expressing Willie" and "The Show-Off" running close. "Beggar," with an extra matinee, returned to its $20,000 gait. "The Miracle" hit sensational money again, inserting two extra matinees and getting $50,000 in 10 performances. "The Outsider," a spring dramatic hit, was about $16,000, and "The Show-Off" bettered all previous figures by getting $15,000 in nine performances.

Among the newer shows, "Expressing Willie," at the 48th Street, has the edge. Last week was its first full week, the gross being claimed to have reached $15,000. That is by far the best money and production of Equity Players ever drew. "Willie" was accepted as a buy for four weeks in the agencies, and it will be interesting to note the business thereafter, as there is a difference of opinion as to the show's staying qualities.

Sole Revival, $15,000

"Leah Kleshna," the sole revival, also went to around $15,000 at the Lyric. The old-timer's good start is doubtless the result of the weight of names in the cast and the announced short engagement of four weeks.

"Cobra," one of the dramatic arrivals of last week, appears to have a chance for profitable going at the Hudson. "The Dust Heap" opened late last week and should get something for a time on its frankly melodramatic nature. "Flame of Love" is not favored at the Morosco. It is an expensive production, in on a guarantee basis.

Of the older successes, some fine jumps in takings were recorded last week. "Poppy" went up about $5,000 for a total of $15,000; the "Music Box Revue" was equally as strong,

(Continued on page 12)

Equity's Ballot

Equity has sent out its ballot for the election of officers and councilmen.

Included is a notice of the 11th annual meeting, to be held in the Hotel Astor ballroom June 2 at 2 p. m.

The ballot is as follows:

Regular Nominations
as proposed by the Nominating Committee of the Actors' Equity Association for 1924
consisting of
John Willard (chairman), Frank McGlynn, Frederic Burt, Effie Shannon, Mary Shaw, Robert McWade, John Craig, George LeGuere, James Gleason.

Officers to Serve One Year
President
John Emerson
First Vice-President
Ethel Barrymore
Second Vice-President
Grant Mitchell
Recording Secretary
Grant Stewart
Treasurer
Frank Gillmore

Council to Serve Three Years

(Note—You are not voting for an entire new council, but only for the sixteen members thereof who retire each year. Full council consists of 48 members, and they are elected for a three-year term. Some of the sixteen mentioned below have already served one, and in some cases two or more terms, and they are now up for re-election. Some, of course, have never served before.)

A. G. Andrews
John Cope
Jane Cowl
Jefferson De Angelis
Pedro de Cordoba
Robert Elliott
Katherine Emmet
W. C. Fields
Paul Harvey
Robert Kelly
Richie Ling
Olive Oliver
Florence Reed
Elizabeth Risdon
Milton Sills
Scott Welsh

To vote the regular ticket, as printed above, sign your name on the line immediately below.

.....

60 LEGIT THEATRES

That Number New York's Total—Sixth Avenue Future Lane

With the completion of the Theatre Guild's playhouse at 52d street west of Broadway and the Martin Beck theatre at 45th street and Eighth avenue, New York will have 60 theatres of the spoken play, which exceeds the number in Paris by 15 and more than doubles the London total. The amount invested in theatres in New York is around $1,000,000,000.

It is probable that a new house will be erected at the southwest corner of 42d street and Sixth avenue. But this is contingent on the removal of the "L" overhead structure and it is not likely that operations will be started on this theatre until this has been removed.

Sixth avenue is forecast as a theatre lane of the future to vie with the playgoing artery of Broadway.

MAYOR CURLEY ENDORSES FUND

Contributes to Boston Benefit May 11 — Expresses Kind Thoughts for Fund and Professionals

Mayor James M. Curley in forwarding a contribution for the Actors' Fund Benefit to be held here May 21 at the Colonial, enclosed it in the following letter:

Mr. Thomas B. Lothian, director
Colonial Theatre, Boston.

Dear Mr. Lothian:

I am very pleased to inclose my mite in behalf of the Actors' Fund for 1924.

I know of no more worthy and deserving service than that of the Actors' Fund, which provides for the care and maintenance of those members of the theatrical profession who in the evening of life are deprived of life's joys and happiness.

The beautiful buildings upon Staten Island and the cause which they serve, deserve the support of every public spirited American citizen who has ever sat within the theatres of our country and enjoyed the highest character of dramatic productions.

I pray you will express to Mr. Daniel Frohman and the trustees of the Actors' Fund my ominent appreciation of their labors in behalf of a body of as deserving men and women as our nation has ever known, and sincerely trust that the returns of Friday, 11th instant, may be more generous than ever before in the history of the fund.

With many renewed assurances of regard,

Sincerely yours,
JAMES M. CURLEY,
(Mayor of Boston)

"PROVINCES" RESENT BELASCO "DENATURING"

Baltimore Critics Said So—Out-of-Towners "Just as Fly"

Washington, April 29.

There has been much comment hereabouts regarding the changed finish of "Laugh, Clown, Laugh," which closes here for the season this week.

The Baltimore critics bitterly and openly resented Belasco's toning down and "denaturing" the final mad scene, which they regard as a prejudged theory that the communities outside Manhattan are not intelligent or artistic enough to accept the same dramatically daring treatment which New York can be relied on to digest.

One Baltimore critic even went as far as to point out that the week stand critics are just as "fly" as the metropolitan reviewers, since they unanimously joined the chorus in stating that Irene Fenwick was sadly miscast in the feminine lead; therefore Belasco might conclude that the "provinces" are not made up of artistic morons.

BRADY'S AUTO SUITS

Collision Results in Three Actions Against Frank Rosen

As a result of an auto collision March 13 last between the William A. Brady automobile and Frank Rosen's car in Central Park West between 96th and 97th streets, Rosen was sued yesterday (Tuesday) in the New York Supreme Court in three different actions.

Grace George (Mrs. Brady) is asking $10,000 damages. William A. Brady wants $5,000 to reimburse him for the complete demolition of his car. Hannah Berger, Miss George's maid, is also suing for $5,000 damages for injuries sustained as a result of the accident. The party was homeward bound from the theatre that evening at 11:30 when the collision occurred.

Nathan Vidavar is attorney for the plaintiffs in all three suits against Rosen.

HARTMAN'S LIGHT OPERA

San Francisco, April 29.

Under the name of the Pacific Operetta Company, Ferris Hartman, who formerly occupied the Casino, has formed a partnership with Myrtle Dingwall and has taken over the Capitol theatre, where they will continue a light opera policy.

Miss Dingwall is being featured in all the billing, with Hartman's name in small type. Miss Dingwall's husband, a Java banker, is said to be the "angel" of the venture.

Many of the company which supported Hartman at the Casino are in the productions at the Capitol.

JAZZING SHAKESPEARE OFF

Los Angeles, April 29.

As the roles of "Julio and Romyette" did not suit them, Margaret Lawrence and Wallace Eddinger will not endeavor to "jazz" Shakespeare, and Thomas Wilkes has decided to abandon the production of this play.

"All Alone Sugar" will be the last piece in which Miss Lawrence and Eddinger will appear at the Majestic. Both return to New York late in May.

WORLD'S REVIVAL RECORD

"Cyrano de Bergerac," with Walter Hampden at the National, is claiming a world's record consecutive run for a revival play with 179 performnaces, including that of Tuesday, April 29.

The nearest approach to it has been Jane Cowl in "Romeo and Juliet," which reched its 150th New York performance.

TO IRON "WHITE COLLARS"

With the object of straightening out her difficulties with Edgar Egan and Louis O. Macloon, who produced her play on the coast, Edith Ellis, authoress of "White Collars," left for Los Angeles.

Miss Ellis contends that since the piece was not presented in a first-class theatre, according to contract, the rights should revert to her.

CHICAGO SWITCH

Gives Twin Theatres Competitive Musicals

Chicago, April 29.

"The Horse Thief" will leave the Harris Saturday, reopening at the closed Cohan's Grand.

At the Harris Sunday will be "No No Nanette," a musical, in competition to "Topsy and Eva" at the adjoining twin theatre, Selwyn.

The Grand has been dark for six weeks, since "Silence" left.

"The Horse Thief" got flattering notices when opening at the Harris but the "Nanette" booking forces it out.

The former Selwyn and Harris' joint executive offices in the Northwestern University have moved to their respective theatres as distinct units for more privacy.

REDUCING "TWO STRANGERS"

In an effort to reduce the running expense of "Two Strangers from Nowhere," wholesale changes are being made in the cast of the production at the little Punch & Judy.

Gail Kane is leaving and will be replaced by Zita Moulton; Norval Keedwell will be replaced by Harold Whotemore; Frank Atwell goes and Basil Smith steps in, while Peggy Allenby will be replaced by Elizabeth Darling.

ALAN DALE VACATIONING

The "American's" critic, Alan Dale, is going abroad and may not return to active reviewing until the autumn.

Mr. Dale was recently operated upon for prostatic trouble, and has been in ill health for some time.

STROEVA LEAVES "MUSIC BOX"

Dora Stroeva, the Russian songstress in the "Music Box Revue," ended her engagement with the show Saturday night. She will sail for Europe Wednesday.

AGENCIES AND EQUITY

Casters Working With Organization, Possibly for Protection

It only came to light last week that a number of the casting offices are working hand and gove with Equity.

Whether they are attempting to keep on the right side of the actors' organization, or merely doing this as a protective measure, is not known.

Nevertheless, when an unknown producer gives an order to the casters they immediately call up Equity to inquire as to his standing and whether he has filed a bond, before filling the order.

Frequently the casters' inquiries are the first Equity has heard of the proposed new production.

Although they have not much to do these days, the casters are averse to wasting their time with shoestring producers.

KORFF FOR ORKOW COMEDY

Arnold Korff will not succeed Werner Krauss in "The Miracle" when he retires from the all-star revival of "Leah Kleschna" as reported, but will create the leading role in "Pilgrim's Progress," a new comedy by B. Harrison Orkow to be given a spring hearing by L. Lawrence Weber.

Korff, to have left the cast of the Brady piece at the end of its first week in New York, will now remain for the other three weeks of the engagement.

'SITTING PRETTY' FOR LONDON

With the purpose of completing arrangements for the London production of "Sitting Pretty," Gus Bolton and P. G. Wodehouse have gone to London. Jerome Kern, composer of the piece, will join them in two weeks.

TWO LOOP THEATRES CLOSING THIS WEEK

"Henky" and "Bamville" Leaving Loop—Nothing Booked to Follow

Chicago, April 29.

Due to the departure of Lew Fields' "Henky" at the La Salle and "Bamville" at the Illinois, those houses will close at the end of the week.

Nothing booked to follow in either is leaving both dark, although another closed house, Cohan's Grand, reopens Sunday with "The Horse Thief," transferred from the Harris.

BILLIE BURKE WITH WILKES

Under contract to Thomas Wilkes, Billie Burke will go to the coast this summer to appear at the head of his company at the Majestic, Los Angeles, in a play entitled "Nancy Stair." The piece is being tried out for Miss Burke.

Genevieve Tobin is also to make the coast trip to appear in "Polly Preferred" for Wilkes.

MASS. TICKET DECISION

Boston, April 29.

The Massachusetts Supreme Court has declared the State Legislature has a right to enact legislation to regulate the re-sale of theatre tickets at no more than a 50-cent advance.

HOPPER TOUR CANCELED

The Pacific Coast tour of De Wolf Hopper and the Nugents in "Kempy" has been canceled. The company will work its way East after playing through Ohio.

BROADCAST NEW SHOW

Will Etherize "Dangerous People" While Breaking In

A legit play that is being tried out in "the sticks" will also be broadcast. The innovation is being made by H. H. Frazee and Oliver White, respectively producer and author, for "Dangerous People."

They have given the WGY Players permission to broadcast this three-act comedy for that station. William Courtney is starred.

It is a five-people play, and because of its short cast is well adapted for radio broadcasting.

WILKES AND HITCHCOCK

Los Angeles, April 29.

Thomas Wilkes will produce a musical show, "The Caliph," this summer and has engaged Raymond Hitchcock to play the title role. The piece will first be presented at the Alcazar, in San Francisco, and then is to be brought here later for a run at the Philharmonic Auditorium, which Wilkes contemplates leasing.

Morine Montague is the author.

Three "Jessie James"

L. Lawrence Weber is evidently not worried about the outcome of the Equity-P. M. A. controversy. He is at present assembling casts for three companies of "Little Jessie James," to be sent on tour next season.

The players are now being signed, with instructions to report for rehearsals the latter part of July.

COMING
ABE LYMAN
ASTOR HOTEL

ONLY ONE OF SIX EASTER CHICAGO PREMIERES LOOKS LIKE BIG WINNER

"Wildflower" at Apollo Scores at Box Office—"Vanities" Does $30,000 on First Week, but Is In for Short Stay—"Henky" Out

Chicago, April 29.

Only "Wild Flower," out of the six Easter premieres, made the local impression that means "good" box-office money.

Listed in the sextette of new plays were four dramatic shows, with three of them getting off very badly —"Henky" (LaSalle), "Guess Again" (Playhouse) and "The Whole Town's Talking" (Adelphi). Not a chance here is given either "Guess Again" or "Henky." In fact "Henky" moves out fast, closing Saturday night. The Adelphi's latest visitor drew around $650 for an opening figure, but with no encouraging response from several weighty newspaper reviews.

"The Horse Thief" (Harris) is a big puzzle. It's doubtful if $8,000 gross was reached after an approximate $2,000 gross opening, which was featured by a wild display of enthusiasm. Some of the loop's sharpest play observers believe Sam Harris has a gold mine in "The Horse Thief," which, the same observers claim, has its greatest drawback from the title. Anyhow, the piece is announced as closing Saturday night unless a quick switch is made midweek to another house in the loop. It looked as if "The Horse Thief" was to get the Cort, since the Harris offices limited the comedy's stay at the Harris for three weeks in order to allow "No, No, Nanette" (musical) to come in. The latter is a Frazee show and the switch could have easily been made with "The Climax" threatening to touch the stop clause at the Cort. Something has happened, however, and by glancing around the only chance given "The Horse Thief" to stick in town will be to have Cohan's Grand re-opened.

"Vanities" rode into town on a wave of big publicity. Peggy Joyce got the publicity, and as one critic penned, "Joe Cook entertained after they got 'em in." There was a big suspicion that "Vanities" would play strong on the "undressed stuff," featuring first the lobby frames before the show arrived. Local authorities ignored the company's campaign to gain notoriety thereof, with the result everything fell flat in this respect. The opening was sold out well in advance, but that was all. Miss Joyce was out of the performance Friday night and again Saturday matinee. Money was refunded Saturday matinee so, on the strength of all the first week's happenings, the attraction wsa fortunate to draw $21,000. The engagement is now limited to three weeks more.

Against the new musical play opposition, "Topsy and Eva" did nothing except to draw the highest gross figure of any Monday night during the 17 weeks' engagement. The Selwyn grossed $2,300 Monday night, which was $300 short of full capacity, quite a rcord for the 17th Monday night of the engagement. Much capital was made at the Selwyn of the opening of the National League season on the north side, with an old-fashioned baseball night holding sway Wednesday night, drawing a sellout 24 hours in advance. The capacity at the Apollo took away the town's lead for "Topsy and Eva" and gave it to "Wildflower" by a small margin. The "specs" continue to be puzzled by the consistent demand for "Topsy and Eva" at the boxoffice window. For a show that's doing business, like they are checking at the Selwyn, the "specs" are taking a mighty small hand in the proceedings, an unusual situation in this town of weird speculating.

"Bamville," despite profitable business, leaves the Illinois Saturday night. The colored show has held its own, but there are various reasons for the departure, foremost, an ambition to enter the Broadway field. "The Climax" hasn't ridden the big campaign conducted by Melville Raymond as hurrahingly as predicted, for now the attraction is flirting with the stop clause, if it hasn't already struck it. "Sancho Panza" quits the Powers Saturday night and, while the last few weeks have shown a steady decline, the engagement will go down in Otis Skinner's book as one of the finest he has ever played here. The Moscow Art Players had an unhappy existence at the Great Northern, drawing meager trade at all times. "Little Jessie James" quietly goes its way at the Garrick, pulling profitable average business and should easily substantiate the prediction the piece will last into the summer weeks. "New Toys" hasn't caught the full swing of the cut-rate system at the Central, falling below the average business done at the Playhouse. There's no chance of "New Toys" closing until the cut-rates give out. "Abie's Irish Rose" is now holding at the gross which will probably form the average sales until the severe hot weather interferes.

Last week's estimates:

"Henky" (LaSalle, 1st week). A quick decision to shut-down after the small grosses. On 10 performances barely struck $5,000. "Sun-Up" comes in next Sunday night.

"Wildflower" (Apollo, 1st week). Got away nicely and while some of the grosses during week were below expectations swung around right after Thursday, making week-end strong and checking big advance sale. Capacity matinee sales now predicted. Figured $25,000.

"Vanities" (Colonial, 1st week). A great punch to the sales for opening night, but demand fell off Tuesday with the attraction losing the hotel demand in favor of the Apollo attraction. Peggy Joyce's publicity the show's whole magnet at box office. Estimated gross almost $30,000.

"The Horse Thief" (Harris, 1st week). Received a demonstration at premiere that indicated much, but went wrong at box office, especially for matinees. Far from selling out Saturday night, unusual for this theatre regardless of attraction. Leaves Saturday with house getting its first musical play in "No, No, Nanette." "Thief" was under $8,000 gross.

"Guess Again" (Playhouse, 1st week). Lester Bryant is going to take title of show with a viewpoint of striking a winner before summer. Present occupant of house won't do. Doubtful if $5,000 gross was reached.

"The Whole Town's Talking" (Adelphi, 1st week). Opened smaller than any attraction house has had this season. Depending wholly on two late strong newspaper notices received. Didn't better $6,800.

"Abie's Irish Rose" (Studebaker, 18th week). Extra Easter Monday matinee helped to hold figure little less than $19,000, which is strong for length of run for dramatic piece. Should hold average $16,000 gross for month of May on strength of advance demand.

"Topsy and Eva" (Selwyn, 17th week). The wonder show of many seasons here. New musical arrivals didn't cut in on sales, for swelling of Monday and Tuesday nights grosses over all previous weeks brought gross within shadow of $24,000. Newspaper ads being closely watched.

"Grounds for Divorce" (Princess, 5th week). Holding its own, making a successful stay for Ina Claire. Off from early weeks, but winning sale at $11,000 gross. Should stick for three weeks longer over stop clause.

"Sancho Panza" (Powers, 7th week). Full strength of pull gone so departs Saturday. Splendid engagement for Otis Skinner. Down to $11,000.

"New Toys" (Central, 5th week). Floating in the cut-rate market, and should be kept above water just as successfully as previous attraction at this house, despite how discouragingly grosses around $5,000 might read.

"Little Jessie James" (Garrick, 8th week). Holding steady and this means an average gross of around $14,000 until the hot weather arrives. Can go lower and make money which means house holds good attraction to stick until July.

"The Climax" (Cort, 3d week). Little short of $10,000 and dangerously close to stop clause interfering with engagement. May be planning to outlive other dramatic shows in town, thereby giving it a clear late spring and summer season.

"Bamville" (Illinois, 4th week). Leaves Saturday with no definite announcement as to future plans other than efforts to land on Broadway. Down to around $13,000, but apt to pick up by quick announcement of departure, particularly in balcony sales.

"Moscow Art Players" (Great Northern, 3d and final week). Complete failure on this visit. Didn't look stronger than $11,000 and that's high.

ATTORNEYS NOW DOWNTOWN

House, Grossman & Vorhaus have consolidated their theatrical clientele downtown at 115 Broadway, New York, the main office, abandoning the Times square location in the Times building excepting for a consultation suite at 9 East 40th street, New York, for uptown clients unable to come downtown.

William Grossman and Alfred Beekman, who handled the bulk of the theatrical practice uptown, are now located downtown.

"ABIE'S" CINCY RECORDS

Cincinnati, April 29.

"Abie's Irish Rose," after breaking all local records, will end a twelve weeks' run at the Cox Theatre, Saturday night. The 100th performance of this play was celebrated Saturday night.

Vivienne Segal for "Peg"

Vivienne Segal is to be drafted for the "Peg" role in "Peg o' My Dreams," the musical version of "Peg o' My Heart."

MR. JEAN BARRIOS

The FEATURE at STATE, NEW YORK, this week (April 28).

A superfine character delineation, acclaimed a success by the throngs of Broadway theatregoers at this vast auditorium, before which his name shines brightly in electric lights.

A portrayal that ranks with the foremost. In full stage, accompanied by an accomplished pianist, displaying a rare wardrobe of gorgeous gowns.

Thirty-fourth consecutive week, including Keith and Orpheum bookings. Booked solid for a headline tour of the Loew Circuit.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (102d week). Business along Broadway partially improved with arrival of Easter. Leaders particularly benfitted; others, however, failed to recover and switching again in order. "Abie" picked up nicely, getting $13,000 last week.

"Artists and Models," Winter Garden (37th week). Shuberts aim to finish out the season with this big money making revue. Moves again, being listed for Imperial. Quoted over $20,000 last week. "Innocent Eyes" probably succeeding.

"Beggar on Horseback," Broadhurst (12th week). Won back most of the pace lost prior to Easter. Extra matinee last week sent gross to nearly $20,000; that figured in van of non-musicals.

"Charlot's Revue," Selwyn (17th week). Moved here last week and hit capacity with figures better than ever because of larger lower floor capacity over Times Square. Leading call in agencies. $27,200; only "Kid Boots" and "Stepping Stones" higher, both latter at $5.50 top.

"Cheaper to Marry," 49th St. (3d week). Management counting on this one having chance for fair money. Rather high priced cast, however, and must do better than average to turn profit. Some demand in agencies. Last week's takings, $7,500.

"Cobra," Hudson (2d week). Opened Tuesday and won rather favorable comment. Business jumped during week and indications are for fair grosses and profit for a time. Balcony in cut rates but management counting on audiences putting putting show over by word of mouth. First week about $9,000.

"Cyrano de Bergerac," National (23d week). Remarkable box office sale for revival continues and possibility of attraction holding through June indicated. Takings last week over $15,000.

"Expressing Willie," 48th St. (3d week). Best money for any production yet tried by Equity Players. Last week around $15,000, not far from capacity. Agencies have bought for four weeks. Difference of opinion, however, if show will stand up.

"Fata Morgana," Lyceum (9th week). Agencies doing fair business for this one; attraction not given much plugging by Guild, but ought to continue to fairly good grosses. Between $8,500 and $9,000 last week.

"Flame of Love," Morosco (2d week). Mixed opinions drawn by drama with Chinese background and indications do not favor success; guaranteeing house. First week approximated $5,000.

"Follies," New Amsterdam (28th week). Appears to be riding along to about even break or little better. Last week about $26,000. Show listed to close some time next month. New "Follies" announced off if strike comes.

"Garden of Weeds," Gaiety (1st week). Another new drama. Opened Monday, only premiere this week. Written by Leon Gordon, who wrote "White Cargo." Succeeded "Sweet Seventeen," which moved to Frolic Monday, that being a sudden booking.

"Helena's Boys," Henry Miller (4th week). Another week or so though business picked up somewhat last week and engagement might last longer than first intended. $5,000 to $6,000 last week.

"Hell Bent fer Heaven," Frazee (13th week). Scheduled to wind up after one week more. Good dramatic but business held down to moderate figure; claimed to better an even break. Around $6,000. Attraction guaranteeing house.

"Kid Boots," Earl Carroll (18th week). Ziegfeld announced last week that no tickets would be sold after May 31 pending Equity situation. Attraction goes clean through all performances for over $32,000 weekly and could easily go through summer.

"Leah Kleshna," Lyric (2d week). Revival did not please critics. Business rather good, however, with good call for front rows in agencies. First week not far from $15,000; must do business as star cast had $5,200 salary list.

"Little Jessie James," Little (38th week). Even with some cut rates little musical comedy in little theatre appears to be making money. Probably between $7,000 and $8,000.

"Lollipop," Knickerbocker (15th week). Indications are this musical comedy will run well into June and has a chance to last longer. Standing up well with last week quoted around $17,000.

"Man and the Masses," Garrick (3d week). Impressionistic work on continental communism, regarded rather too heavy for America. Will likely continue through subscription period of six weeks, then be removed. Around $5,000.

"Mary Jane McKane," Imperial (19th week). Final week, going to road. Moscow Art Theatre comes in Monday for one week; "Artists and Models" listed to move down from the Winter Garden. "Mary Jane" around $11,500 last week.

"Meet the Wife," Klaw (23d week). Went upward, getting $10,000 last week; that included extra matinee Easter. Farce ought to run into warm weather, and might be a convention attraction.

"Moonlight," Longacre (14th week). Counting on stringing this one out into convention period, though it had attracted comparatively moderate grosses for musical comedy. Changes in show and cast. Approximately $12,000.

"Mr. Battling Buttler," Times Square (31st week). Moved here last week, when "Charlot's Revue" replaced it in near-by Selwyn. Business better, though the show is nearing end of its run. $12,500.

"Music Box Revue," Music Box (33d week). Picked up rapidly last week, gross going to around $22,000, probably $4,000 better than Holy Week. Looks sure of running into convention period now.

"Nancy Ann," 39th Street (5th week). Final week. Opened at 49th Street, then moved here after second week. Business only fair in first house, and skidded badly here, being under $5,000 again last week. "The Bride," with Peggy Wood, next week.

"Outward Bound," Ritz (17th week). Improved somewhat over Holy Week, though business quite off from first months. Little under $9,000. Figures to run out month of May, but hardly longer.

"Paradise Alley," Casino (5th week). Better here, with cut rates figuring. Cast asked to take third cut in salaries this week. Takings last week, $14,500. Little chance for big money.

"Poppy," Apollo (35th week). Picked up smartly last week, going to almost $15,000; increase of $5,000 over Holy Week. Cinch for another month, and may extend into June.

"Rain," Maxine Elliott's (78th week). Came back, with last week's gross quoted over $11,000, best figure for holdover show in some time.

"Runnin' Wild," Colonial (27th week). Final week for colored revue. Distinct success. Started out to big business, and averaged $11,000 for past three months.

"Saint Joan," Empire (19th week). Looks like another four weeks for Shaw drama. Business last week about $8,500. Show probably making little money, though not an exceptional draw.

"Seventh Heaven," Booth (79th week). Slated to continue until June. Chance to continue bit longer, but cut rating now. About $1,500 better than Holy Week, the count last week being $9,500.

"Sitting Pretty," Fulton (4th week). Best figure to date, last week, when takings went to over $19,000. Looks like this musical has chance for running through summer.

"Spring Cleaning," Eltinge (26th week). Went upward about $3,000 last week, when gross around $11,000. Made good run, and will easily stick until convention time.

"Stepping Stones," Globe (25th week). Great draw continues, and management counting on attraction running well into next season. May lay off for five weeks during summer; $34,000 and better weekly right along.

"Sun Up," Princess (49th week). Final week. Small cast drama nearly achieved year's run in New York. Business around $3,000 of late, with no chance of getting better. Ability to operate at very small grosses explains long tay. "The Man Who Ate the Popomac," co-operative downtown attraction, may move in.

"Sweet Little Devil," Central (15th week). Final week. Going off until fall, when it will try road. Business averaged between $10,000 and $11,000. "The Chiffon Girl" will succeed, moving down from Jolson's next week.

"Tarnish," Belmont (31st week). Final week. Stood up with dramatic successes through winter, with average gross $8,500. That figure very good in small theatre. Attraction off until fall. "Catskill Dutch" succeeds this week.

"The Chiffon Girl," Jolson's (11th week). Parked in out-of-way house, this musical attraction stuck largely through aid of cut rates. Quoted better than $12,000 for most of time uptown.

"The Dust Heap," Vanderbilt (2d

(Continued on page 12)

MASK AND WIG SHOW IN PHILLY DID NEARLY $45,000 LAST WEEK

Topped Biggest Gross of Any Regular Musical Revue—"Topics" Got Panning—"Keep Kool" Has Even Chance

Philadelphia, April 29.

The arrival of the Easter week attendance boom, plus continuing cool weather, resulted in a number of last moment bookings, and, prdvided they are not changed or cancelled, as would not be unlikely, it looks as if the keys and camphor balls will not be used until June.

There was only one capacity in the city, the Mask and Wig (University of Pennsylvania) show at the Forrest. Hard to get a real line on this big amateur attraction, but with the $3.50 top, capacity crowds all week, upstairs and down, and standing room jammed in nightly. "That's That" must have passed $40,000 by considerable, perhaps approaching $45,000. At any rate, one thing is sure, no revue, not even the "Follies," has touched the Mask and Wig gross.

This year's performance was the most successful they ever had, eclipsing even the business of "Here's Howe" last year. As a result, one extra performance, dated for the Academy Friday, was found not to be enough, and three more performances, two nights and a matinee, have been announced for the Broad (closed for the season as far as the legit is concerned), May 9-10. That makes 12 local appearances, which with the western trip and the extra New York showing, gives this year's Mask and Wig the largest number of performances in the history of the club.

It is freely admitted, despite the absolute dissimilarity in types, that the Mask and Wig's presence hurt the business of Jane Cowl in "Romeo and Juliet" at the Adelphi. Society always turns out en masse for the Wiggers' shows, and especially Monday night was their absence noticeable at the much-heralded Shakerpearean revival. In fact, the business for "Romeo" was not up to expectations. The late date, following so many other performances of the Bard's plays, is undoubtedly responsible. The critics were both highly laudatory and generous in space, and Miss Cowl and Rollo Peters received considerable extra publicity in connection with a trip they made to the Edwin Forrest Home on Shakespeare's anniversary, but there was nowhere near the jam at the box office that made Barrymore's "Hamlet" a notable local engagement.

The "Romeo and Juliet" business has been fairly profitable, however, more than could be said of Warfield's "Merchant" or the Sothern and Marlowe weeks.

"Topics" with Delysia has a moderately good week at the Shubert, but was generally panned by the critics, and is hardly likely to set any bridges on fire now that the after-Lenten reaction has begun to wear off. The lobby comment was hardly enthusiastic.

"Keep Kool," the musical comedy tryout which came into the Garrick, was credited with having a good chance by most of the critics, and survived probably the most unfortunate first night any new show ever had here. Mechanically, everything that could go wrong, did, and "Keep Kool" is, unfortunately, a rather complicated and ambitious show in regard to staging, which made matters worse. The critics spoke of the show's novelty in sketches and arrangements. A great deal of papering was done, especially at the opening, but even at that a gross of $1,300 was reported for the first night, and $10,500 or a little better for the week.

"The Kreutzer Sonata" survived the bombardment of sarcastic comment in the dailies, and with Kalich's big following which followed her here from her usual appearances on the Yiddish theatre stage on Arch street, held up to its first week's figure, or close to it. "Sally, Irene and Mary" gained slightly at the Lyric, but it became evident as the week passed that this long-stayer was not destined to regain its earlier pace, and the end of its run was set for Saturday of this week. Rather unexpectedly, an underliner was announced, the same being "Top Hole," with Lynne Overmann. Thus, "Sally, Irene and Mary" did not quite fulfill its threat of lasting out the season at this North Broad street house.

"America" gained considerably at the Chestnut, and with the aid of several clever publicity stunts, including a composition prize for school children, it appears to have steadied down to such an extent that the original intention of staying into June may be accomplished. No picture or legit attraction either ever has had the army of publicity experts that this one has seen so far. Every week new ones arrive from New York. The advertising and publicity angle must have cost a pretty pen for "America."

This week's openings were "The Thief of Bagdad," at the Forrest, and "I'll Say She Is" (return), at the Walnut. The picture will stay as long as it can realize a profit, and it is hoped that that will mean late June or even July. At any rate, it looks as if the Forrest will have one of its latest closing in many years. A big campaign is being staged for the Fairbanks special, and its opening was in the nature of a notable first night.

"I'll Say She Is" is sure to stay two weeks, and may linger three at the Walnut. The show is being changed and readied for New York, and the debut on Broadway will decide the length of stay here. It did walloping big business last summer, but whether it can repeat is a mystery. It ought to catch a certain clientele the first week of those who returned to the city last fall too late to catch it then. After that, its draw is problematic.

Next week will see an unusually large array of entries for so late in the season. It is doubtful if a May week ever had as many as four openings at once ever before here.

In addition to the new show, "Top Hole," at the Lyric, "Nancy Ann," with Francine Larrimore, is scheduled for the Adelphi. "Runnin' Wild" at the Garrick, and "Innocent Eyes," return engagement, at the Shubert. "Nancy Ann" has the time originally announced for "The Moon Flower," while "Innocent Eyes" has the booking intended for "Mary Jane McKane."

As far as is now known, the above attractions will end the season at their respective houses, although, of course, there is always possibility of last-minute changes. Rumor has it that a picture, probably "Beau Brummel," will following "Runnin' Wild" into the Garrick.

The only likely novelty for the weeks of May 12 and 19 is something at the Walnut on the latter date, although nothing is set as yet. Plans for a summer show at this house have been held in complete abeyance.

Estimates for Last Week

"Topics of 1923" (Shubert, 2d week). Better business than this big house succeeded in getting with either week of the "Chauve Souris," but nothing startling for Easter Week. Clocked at around $15,000, and severe panning in the papers will probably dent gross this week.

"The Thief of Bagdad" (Forrest, 1st week). Big opening Monday night with $1,622, and largest advance sale any film has had in Philly in long time. Mask and Wig had house solidly packed. Gross estimated at considerably over $40,000.

"Keep Kool" (Garrick, 2d week). Despite toughest set of mechanical breaks at opening, show won encouraging notices, and is being rapidly whipped into real shape. Gross of $10,500 reported on week.

"America" (Chestnut, 5th week). Griffith picture succeeded in pulling up considerably, and right now is making big play for school children, which may keep show going until June. Composition contest is one of stunts.

"I'll Say She Is" (Walnut, 1st week). Return engagement for this musical comedy, which lasted through last summer at same house, is something of experiment. Will stay two weeks and possibly three. "Kreutzer Sonata" claimed $10,000 last week.

"Sally, Irene and Mary" (Lyric, 11th week). Finale for this show, which did not fulfill prophesy of closing house. Business, while showing slight gain last week, did not climb back anywhere near former pace, and management decided edge was definitely off. Reported at about $9,500.

"Romeo and Juliet" (Adelphia, 2d week). Not big Shakespearean winner Barrymore's "Hamlet" was last winter, but this was expected, considering time of season. With boosted scale, claimed $13,000 on week.

WEDS 3 DAYS AFTER DIVORCE

Syracuse, April 29.

After receiving his final decree April 19, George N. Crouse, Syracuse millionaire, married again April 22. The wedding took place secretly. Janette Ten Eyek, daughter of Crouse's political associate, former Sheriff Edward Ten Eyek, is the bride.

Crouse began his action after finding his wife, Rita Knight Crouse, in a Montreal hotel room with a Syracuse baseball player last year.

BOSTON WILL HAVE EARLY SEASON CLOSING

Only Two Incoming Announcements—Present Crop Leaving

Boston, April 29.

Running true to form the week following Easter was a very good one for the attractions playing this city, with one exception. That exception was the new show "The Rabbit's Foot," Opened cold at the Plymouth it failed to register, doing just about $7,500.

The other four shows got away to flying starts and in each instance had an advance sale to protect them against weather breaks. "Chauve Souris" held at practically capacity for the week and "The Gingham Girl," which must now be rated as one of the best money makers of its class to play this city, sustained full houses.

"The Changelings," with the all-star cast at the Hollis, also did a whale of a business on its first week and indications are that business will continue. It has one week more of local booking.

The present outlook is that the end of the season, for the legitimate houses, is in sight. Signs point that way as the shows now playing are due to leave at the end of the week and there have been but two new attractions announced. One is "The Dream Girl," due into the Wilbur after "The Gingham Girl," for an indefinite engagement.

Another is "Thurston" who is due into the Selwyn at the end of this week to replace Olcott in "The Heart of Paddy Whack." Outside of these announcements the legit future looks rather dark and there will probably be a shutdown many weeks ahead of the regular time.

Just what the future of the Majestic will be for the summer is questionable. Griffith's "America," whiche has been running at the house for several weeks, sprung a closing announcement this week and as far as it is known the announcement means what it says. As far as can be ascertained the plans do not include the booking into the house of a legitimate attraction.

This week the Colonial is housing the Filene amateur show, "The Caddie Girl," which has the house for a week. No matter how big a business this show does it can't clear expenses and isn't put on as a money making proposition. Ned Wayburn has had the dancers of the show under his supervision for several weeks. After this week the house will have the Fairbanks' picture. "The Thief of Bagdad."

Last week's Estimates

"The Changelings," Hollis. (2nd week). Drew to good business, close to capacity, for the first week.

"The Heart of Paddywhack," Selwyn. (2nd week). Show did a bit better than $10,000 for the first week.

"Chauve Souris," Shubert. (2nd week). Did the best business in the town the first week to the tune of $22,000.

"The Gingham Girl," Wilbur. (5th week). Climbed close to $16,000.

"The Rabbit's Foot," Plymouth. (2nd week). Opened very slow, with business about $7,500. Under present title not looked upon as a money maker although those who have seen the show like it.

L. A. GROSSES

"Lightnin'" Almost $6,000 in Lead Last Week

Los Angeles, April 29.

Business held up fairly well in the local legit houses last week with "Lightnin'" in its sixth week at the Biltmore, leading with, $14,000.

Robert B. Mantell's second week in the Mason brought $6,000 while "All Alone Susan," third week at the Majestic, got $8,200.

In its first week at the Morosco "Shore Leave" registered $5,000. "The Invisible Husband" trailed everthing in its third week at the Grand avenue with $2,600.

$13,000 FOR "MR. WU"

Whiteside at Curran, With Columbia Dark Last Week

San Francisco, April 29.

This is the second week the Columbia has been dark. Last week it helped Walker Whiteside in "Mr. Wu" at the Curran to a $13,000 gross.

Last week also and at the Alcazar Leo Carrillo in his run of "Lombardi, Ltd.," dropped to $6,800, still a good gross for this stock house.

This week at the Curran is "Just Married," with Donald Brian and Vivian Martin; Carrillo holding over in the same piece, with Ferris Hartman and Myrtle Dingwall in "Sweethearts" at the Capitol, and the Casino holding burlesque.

P. M. A. MEETING

(Continued from page 1)

1924" reported its proposed agreement with Equity. Only two managers spoke in favor of acceptance, they being Lee Shubert and Arthur Hammerstein. The proposal was then voted on and acceptance denied. The issue was on closed shop alone, other features of the agreement's concessions not being considered.

Arthur Hopkins then introduced the resolution to arbitrate the matter. Upon the acceptance all committees were discharged. The resolution was:

"Whereas, The Producing Managers' Association believes that the proposed Equity Shop carries with it grave elements of danger in the future conduct of the theatre; and

"Whereas, The Actors' Equity Association believes that the organization cannot remain vigorous and effective without the proposed Equity Shop; be it

"Resolved, That the Producing Managers' Association and Actors' Equity Association submit to an Umpire or Board of Arbitration the problem of devising a plan that will fully protect the Actors' Equity Association without resort to Equity Shop; and be it

"Resolved, That the Producing Managers' Association will abide fully by the findings of said Umpire or Board of Arbitration."

The hottest topic along Broadway is the Equity situation with its chances for a strike June 1 or a settlement at the last minute. The dispute between the actors and Producing Managers' Association is also drawing attention throughout the country, with the strike settlement of 1919 contract having but one month to go.

Almost daily in the past week indications for agreement between the factions have produced contra reports. One day's argument that everything would be fixed up has been succeeded by declarations that the managers would surely go to bat with Equity.

Such a maze of leads cropped up that an Equity leader admitted no later than Sunday that he did not know what it was all about—so far as the status of the strike is concerned.

The climax of the situation was expected to crop up yesterday at a general meeting called by the P. M. A. At that time the "Steering Committee for 1924" made its report, without recommendation. That meant the proposition to make an agreement with Equity was thrown into open discussion by the meeting.

Late last week it was confidently stated by a producer who favors signing with Equity on virtually the latter's own terms that the proposal of last fall would almost be sure to pass at the managerial meeting. The basis for that expectation was the elimination of the "disaffected" clause which was termed conspiracy in the opinion of ex-Governor Nathan Miller. In its stead a clause calling for guaranteeing 80 per cent. Equity casts against 20 per cent. independent players has been inserted.

It was known in advance, however, that the "round robin" managers would not accept the terms. That group feels Equity should recede from its arbitrary position in light of the concessions already offered. The round robins say the percentage idea is closed shop in principle, if not wholly so, and at last reports refuse to accept it.

Protecting Equity

The round robins substantiate their position by pointing out they have offered to guarantee no Equity member shall be engaged unless in good standing. They believe that it is the strongest kind of protection for Equity, financially and as an organization. Those managers, however, deny the right of Equity to say that no member shall be permitted to resign. If such members are willing to pay the equivalent of Equity's dues to charity in lieu of retaining membership, the round robins cannot interpret the inside reason other than Equity craves the whip power in the profession.

John Emerson is alleged to have told a manager last week that: "We are not fighting the managers; we're after the actors. They must be forced to pay dues, otherwise the organization is cold."

The round robin group continued holding sessions in the office of Sam H. Harris as late as Monday afternoon. Discussions are said to have touched on the eventual status of managers who may sign individual agreements with Equity at the end of May. So far no such agreements are known to have been made. It is understood that any such individual signers wuold lose all standing in the P. M. A. The organization has repeatedly gone on record 100 per cent. against closed shop. The round robin group are producers who have not receded from that viewpoint and therefore are regarded the backbone of the P. M. A.

Further discussions took up the status of attractions which would remain open, in the event of a strike and individual settlements by certain managers. Opinion appears to be divided as to whether Equity members forced out of engagements would not demand the other houses go dark and actors walk out in sympathy. In the 1919 strike several independent attractions continued as "exempt," but the situation appears to be different now because it is known that not all of Equity's people favor the closed shop idea.

Stage Hands and Musicians

The anticipation of the stage hands and musicians participating in an actors' strike, should it occur, is not a settled fact. Reports early this week were to the effect that those unions would not subscribe to a strike this summer and that they did not care to participate. Should that attitude become a definite fact, it will release the musical show plans of a number of managers who contend they could proceed without Equity people should there be no agitation among the back stage workers.

No further plans of closing down attractions have followed the Ziegfeld declaration of stopping "Kid Boots" and not going ahead with a new "Follies." "The Miracle" is reported a possibility for going dark May 31 if the strike comes. Morris Gest refused to comment further than to say he would be influenced by David Belasco, a prominent factor in the round robins and who has stopped all theatrical activity.

LIONEL'S GROSS

Takes Baltimore's Top Barrymore Figure

Baltimore, April 29.

The lights were turned off at the Auditorium last week, but the current was once more on at Ford's, where Lionel Barrymore opened a week's engagemen in "Laugh Clown, Laugh." Business declined slightly towards the close of the week, but the show grossed $15,500, the best business any of the Barrymores have ever done in Baltimore.

"Plain Jane" had its first metropolitan showing at Ford's Monday. Petrova in "Hurricane" follows. New York wires that there will be attractions for the two weeks following, bringing the definite bookings of this house up to the last of May.

The Auditorium was relighted Monday with "The Passing Show." A special crew of mechanics had the theatre last week. Revue is popular in Baltimore, but a show of this type must gross heavily to show any real profit. Advance satisfactory.

Jane Cowl in "Romeo and Juliet" follows: Cancelling of Sothern-Marlowe makes this the only Shakespearian presentation of the season. "Sally, Irene and Mary" follows.

"Katinka," by the local Paint and Powder Club, drew well at the Lyseum. This is an annual charity event and the town is always well solicited in advance. The week saw over $10,500.

The Lyceum reverted to the professional legitimate this week when "The Demi-Virgin," with Olive Tell in the lead, began an indefinite engagement.

MYSTERY SHOW SURPRISES

"Cat and Canary" Did Nicely at Adverse Period

Washington, April 29.

"The Cat and the Canary," in its third week at the Belasco and a local affair, "Cherry Blossom Time," at the National tend to make Washington grosses for the past week barely worth reporting. That is an angle, though, that should prove of interest, namely the stay of the John Willard mystery play at the Belasco. The show throughout the worst period of the theatrical season played to good business and even on the final and third week secured what may be termed a half-way decent business.

"Cherry Blossom Time," at the National, got it all within the first two nights.

Estimates on last week:

"The Cat and the Canary," Belasco. $6,000.

"Cherry Blossom Time," National. $4,000.

IOWA OWNERS TO UNITE

Des Moines, Ia., April 29.

Theatre owners from all over the State here last week, took up the proposal to unite the 600 owners in an effective organization.

The association, now temporarily organized, has 250 inrolled, with J. C. Collins, president, and E. P. Smith, secretary.

Membership requirements are a small amount of screen advertisement of the State association and its purpose.

INSIDE STUFF

ON LEGIT

A play broker is understood getting 5 per cent. of the gross of "Beggar on Horseback," though he bought the rights from a Continental author for only $500. The broker told Lee Shubert of the idea, the latter turning it over to Winthrop Ames, but retaining 50 per cent. of the show.

"Beggar" is playing to great business at the Broadhurst, last week's figures again going to nearly $20,000.

George S. Kaufman and Marc Connelly, who actually wrote the play, are happy in the possession of a royalty contract that gives them 15 per cent. on all over $10,000 gross. With the agent getting a percentage also the attraction probably has the biggest overhead of any like show on Broadway and must play to more than average business to turn a profit.

On top of the others participating, Roland Young, the lead, is said to have a percentage arrangement of some kind. "Beggar," however, continues to top the non-musical attractions, not including "The Miracle." Its success is to be largely credited to Kaufman and Connelly. They used only the idea of the original play, starting really from a simple axiom or situation. They refused to even read a translation of the play, going on their own all the way.

Leslie Howard, an actor with a keen sense of humor, who is appearing in "Outward Bound," recently contributed a yarn to one of the dailies, kidding the style of certain stage directors, but without mentioning names.

Robert Milton was one of the directors meant. Milton has a way of suggesting proportions in the directing players. One of his favorite points is: "Please make that word round—round like a pear." One actor asked Milton which end he meant. Starke Young, one of the Theatre Guild's directors, uses colors this wise: "A little more purple in that word please" or "that's cold, put a little more red in the expression."

The yarn also mentioned Arthur Ceaser, referred to as "a loud speaker." Ceaser is a friend of William Harris, Jr. Formerly he practiced law, and it was one of his hobbies to attend night court and defend unfortunates who were down and out, unable to retain counsel. Ceaser's most notorious client was Tannenbaum, who slept all night in church to test the theory of Christianity. Ceaser dabbles in picture script sales and when getting a bank roll invariably gives a party. He arranged the picture that Al Jolson never completed for D. W. Griffith. He also wrote "Out of the Seven Seas," produced at the Frazee early this season.

The story of "Cobra," Martin Brown's new drama at the Hudson, is based on a real incident that stirred New York. That was the destruction by fire of a hotel, reputed to have been "played" by men in the upper strata and their paramours. Among the victims were a number of persons who could not be identified. According to the original yarn, a man who was in the hotel with a woman managed to escape. He knew the woman's husband, but never could nerve himself to explain the wife's absence, she being reported as a missing person. It preyed on his mind and he shot himself a year later.

The hotel was not the Windsor, destroyed about 25 years ago. It caught fire about 2 o'clock in the afternoon, people jamming the windows watching a St. Patrick's Day parade. That was the cause of the heavy death list, many of the victims being burned beyond recognition.

Whether C. B. Dillingham is hooked up in the round robin managerial group along with A. L. Erlanger and Flo Ziegfeld is a question. Recently an item was sent the dailies to the effect that the lower floor for "The Stepping Stones" had been sold to certain political powers during the convention period. Lated that was said not to have been precisely correct, but was sent out as a signal to other managers that Dillingham would not shut down June 1, regardless of the Equity situation.

"The Stepping Stones" will, however, shut down for five weeks starting July 5 and reopen August 15. There was a summer rest also for Fred Stone when he played the Globe similarly in "Chin Chin." The attraction will be continued at the Globe next season.

What awful chances some people do take.

El L. Davidow offers to bet any one $1,000, money to be posted with the Editor of the "Times Square Daily," that Irving Sherman, an attache of his office, was not in the crap game in the Putnam building, last week, when bandits held up the players.

Sherman, at the time, was acting as assistant stage manager to Alexander Leftwich at the dinner given by the King Features Syndicate to visiting newspaper men.

Davidow's offer is made in good faith.

But if the "World's Worst" ever got its hands on the "one grand," all communications for that publication might have to be addressed to some isolated island in the Pacific.

Last year a newspaper columnist of New York went abroad and struck Buda-Pest in the course of his travels. Going to the Writers' Club there he boosted his stock considerable and made himself out as a big figure in American journalism, according to a Hungarian now in New York who was there at the time.

After using the club for some time he left but not until promising them a donation of $1,000 to help things along. The $1,000 hasn't arrived yet but the columnist is now taking another trip abroad with Buda Pest not mentioned in his itinerary.

That playwrights are beginning to appreciate the value of publicity and are going in for it on a large scale is gleaned from the fact that three of them, credited with current successes, have employed press agents.

The playmakers evidently are of a mind that they receive little publicity from managers producing their shows, the latter preferring to devote the energies of his press representative to selling the play and players and scarcely giving any mention whatsoever to the playwright.

The possible exception to the above is George Kelly, author of "The Show Off."

The press work for "The Nervous Wreck" is now being handled out of the Lewis & Gordon office. That firm produced the Owen Davis comedy, in which Sam H. Harris and Thomas Wilkes are interested. Last week the "Wreck's" business jumped $5,000 which topped any proportionate Easter improvement of other shows on the list. The "Music Box Revue" jumped equally as much. Louis Cline is handling the publicity for Lewis & Gordon.

There may be some confusion arising if a strike occurs over outside attractions playing in Broadway houses not aligned with the Producing Managers' Association, or the reverse.

Casual discussion of this possibility has arisen with nothing determined. It may be that a conference will be necessary to straighten up that angle in the event of the contingency arising.

Irene Delroy of "Vogues" is contemplating giving a birthday party for her pet Pomeranian at her apartment in the Hotel Alamac.

It sounded like press stuff until learned both Charlie Morrison and Bill McCafferey will be present, although Morrison is appearing under McCafferey's protest.

"Closing on account of the strike" is the alibi doped out by S. Jay Kaufman and Henry Mankiewicz in case their revue, "Manhattan Madness," designed for the Century Roof, does not land.

ALL OFFICERS SEPT. 1

42d Street C. C. Gives Bill McBride Send-Off

Members of the 42d Street Country Club tendered a dinner Saturday night to Bill McBride, the globe-encircling ticket mogul, shortly going abroad.

The banquet was held in the club's "town house," the loft over Jack Ottman's wholesale meat market on lower Ninth avenue.

McBride was presented with a traveling clock and a folding leather case. In thanking the members, McBride handed the treasurers present a number of good laughs.

Saturday's event was the final party this season for the club, which is unique in that all its members are officers. The exception is Eddie Piohn (they are trying to dig up a title for him), who at present is the only plain member.

The officers of the club are: Leonard Erlanger Bergman, president; William McBride, vice-president; Thomas C. Naughton, treasurer; Julius Scheifstein, financial secretary; John McNamee, recording secretary; Clarence Jacobson and Louis Ohms, entertainment committee; Louis Cohen and Harry Martin, greens committee.

There are half a dozen other members, all of whom are office holders.

CHORISTER PLEADS GUILTY

Wilmer Woodward Arrested as She Returns Clothes to Betty Gray

Charged with grand larceny, preferred by Betty Gray of "Kid Boots," Wilmer Woodward, chorister in a burlesque show at the Bijou, Philadelphia, pleaded guilty in the West Side Court, last week, and was held for the Grand Jury.

Miss Woodward was accused of stealing clothing, valued at $1,800, from Miss Gray's home April 14.

Following the theft, the case was reported to Detective Hannigan of the West 47th street station. Miss Woodward was arrested at 42d street and Broadway as she was en route to return the clothes.

The girl said she just wanted to wear them over Easter, as she had no new clothing and no money to purchase any.

SHOWS IN NEW YORK

(Continued from page 10)

week). Opened Thursday of last week, drawing mixed notices. Melodrama and stands chance of getting money for time.

"The Goose Hangs High," Bijou (14th week). Has consistently played to fine business on lower floor. Last week, with extra matinee, about $9,500. Average, $9,000, good pace in house.

"The Miracle," Century (15th week). Last week saw best gross since opening weeks, with count claimed around $50,000. Big figure gotten because of two extra matinees for total of 10 performances.

"The Nervous Wreck," Sam H. Harris (30th week). Betterment last week one of best proportionate increases of entire list. Gross nearly $13,500, $5,000 over Holy Week's count.

"The Outsider," Ambassador (9th week). Affected Holy Week, but came back with bang last week and drew $16,000. Only one non-musical getting bigger grosses. "Outsider" has strong prospect for summer continuance.

"The Potters," Plymouth (21st week). Been making money right along and ought to be sweet on road. Also leaped upward last week; with extra matinee played, gross was nearly $14,000.

"The Shame Woman," Comedy (29th week). Dramatic sticker. One of several attractions of kind that can operate at small grosses, being co-operative. Got $5,500 last week; has slipped under $4,000.

"The Show-Off," Playhouse (13th week). Played extra matinee Easter, which gave gross best mark to date, takings going to $15,000. All indications point to this hit going through summer into new season.

"The Swan," Cort (28th week). Off recently, like most of other long running shows. Last week quoted over $10,000, about same pace as previous week.

"Two Strangers From Nowhere," Punch & Judy (4th week). May remain another week, house being rented for five-week period. Cast changes made to reduce net, but attraction has no chance. Maybe $2,500.

"Vogues of 1924," Shubert (6th week). Working on this one to land for run through summer, with new people probably being added. Business good to date, but not big. Last week about $15,500, top figure to date.

"White Cargo," Daly's 63d Street (26th week). Claimed best week since winter last week, when gross was quoted at better than $10,000. Will stick through May and has chance for June continuance.

FUR AND PETS

Lola Stewart Gets Pinched for Having Both

San Francisco, April 29.

Lola Stewart, an actress from Sacramento, was arrested last week at the Oakland depot on a warrant charging her with the theft of a $100 fur coat.

The arrest was made by Detectives Tim Flynn and B. A. Wallman. The prisoner informed them, "If you arrest me, you'll have to take my family." To this they agreed, and she led them to the baggage car.

The family consisted of five pet snakes, 20 trained caterpillars, one goat, three Persian cats, two bull terriers and three guinea pigs. The snakes got loose from their cardboard box and only after a lot of excitement were they recaptured.

Then the police bundled Miss Stewart and her menagerie into the patrol wagon and took the outfit to the city prison.

At the jail it was discovered Miss Stewart had violated the hoof and mouth disease regulation of Sacramento by transporting her pets from the capital city to Oakland.

The pets were ordered to be kept in the jail and Miss Stewart was taken back to Sacramento and will now have to face two charges.

SUES HANNA ESTATE

June Evans Asks $1,200 Monthly for Breach of Promise

Washington, April 29.

In an interview granted one of the local dailies Elizabeth Hanna, heiress to the millions of Dan R. Hanna, describes the friendship of her father for June Avis Evans, the actress, as "purely platonic."

Miss Evans is suing for $1,200 monthly. At the same time Miss Hanna said that the publicity given the case by Miss Evans would not defer her marriage on May 3.

Miss Hanna asserts she saw nothing of plans of her father to marry Miss Evans and thereby "take unto himself" a fifth wife. She scoffed at the idea that her father had ever agreed to give the actress a monthly allowance for life.

The case, brought by Miss Evans, will come up next month and according to the papers filed she is suing the Hanna estate for $1,200 monthly for life, asserting she was promised that allowance in consideration for breaking her engagemen to Hanna.

MOTHER LOVE WINS

Marjorie Logan Gives Up Stage for Her Child

Having been given two weeks to decide between the furtherance of her stage career or continued custody of her five-year-old son, Marjorie Logan, actress, chose the latter yesterday (Tuesday) when she reappeared before Supreme Court Justice Benedict in Brooklyn and convinced the jurist that she had given up the stage. By way of corroboration she brought a letter from her manager, whose name neither Mrs. Logan nor the court would give out.

Mrs. Logan and her husband, Robert Logan, an advertising man, separated two years ago through mutual agreement. When the wife returned to the stage some months ago the husband brought an action to secure custody of his son unless she would retire to home life and take care of him.

Logan claimed he was providing adequately for both and that Mrs. Logan was not compelled to earn her living on the stage.

The husband was in court yesterday and all three left in an auto after the case was completed.

"VANITIES" CLOSING IN CHI.

Chicago, April 29.

Earl Carroll's "Vanities" will close here May 17 and the entire company of 110 persons shipped to New York.

"Vanities" came in for only four weeks. The show will probably be sent out again next season, going right to the coast.

Carroll has exercised his yearly option on Joe Cook. He has a contract for four years, with the option annually during the term.

Cast Completed

S. K. and B. S. Knauer have finally completed the cast for their initial production venture, "The Right to Dream," due for an out-of-town hearing the latter part of May. It includes Bertha Broad, Augusta Burmester, Sardos Lawrence, Marion Barney, James Hughes and Edward Colebrook.

FLOOD OF DRAMATICS

(Continued from page 9)

going to $22,000; "The Nervous Wreck" also with an upward leap of $5,000 led the field in proportionate betterment. "The Potters" had an extra matine eand was not far from $14,000; "Spring Cleaning" jumped $3,000, with about $11,000 gross. "Abie's Irish Rose" again topped the holdovers with $13,000 in last week, while "Rain" beat $11,000 and "Seventh Heaven" got $9,500.

Going out this week are "Tarnish," which will be succeeded by "Catskill Dutch" at the Belmont; "Mary Jane McKane," which leaves the Imperial, the house getting the Moscow Art Theatre for a week; "Nancy Ann," which makes way at the 39th St. for "The Bride"; "Sweet Little Devil," which leaves the Central, that house getting "The Chiffon Girl" (now at Jolson's 59th St); "Running Wild" out of the Colonial and "Sun Up" out of the Princess." "Peg 'o My Dreams" will enter Jolson's; Artists and Models" is due to switch from the Winter Garden May 5 and "Innocent Eyes" is the likely new entrant into the Garden at the time.

Subway

"For All of Us" was the best draw on the subway circuit last week, with a gross of $10,500 at the Majestic, Brooklyn; "Blossom Time" in a repeat date at the Riveria drew about the same figure; "Peg o' My Dreams" got between $8,000 and $9,000 at the Shubert, Newark, while "Thank You," repeating at the Broad Street, is credited at a little under $5,000; "I'll Say She Is" got around $8,500 at the Crescent; "The Moonflower" is credited with $5,500 at the Bronx opera house; "The Horse Thief" got a little under $8,000 ir Jersey City; "Pansy" at the Montauk" was removed for fixing, last week being its first date.

Cuts 100 Per Cent. Ahead

The cut rate market was about 100 per cent. ahead of the number of attractions on the street that are boast of buys. This in the face of general good business all along the line last week. There are 30 shows in the cut rates while but 16 of the current attractions are in the "buy" class in the agencies.

But one of the shows is represented on both sides of the fence, and that is the Shubert production of "Vogues," which is at the Shubert theatre. The brokers are still holding a buy and getting "stuck" while the show is also in the cut rates.

The buys are "The Outsider" (Ambassador); "The Goose Hangs High" (Bijou); "Beggar On Horseback" (Broadhurst); "Kid Boots" (Carroll); "The Swan" (Cort); "Expressing Willie" (48th Street); "Sitting Pretty" (Fulton); "Stepping Stones" (Globe); "Fata Morgana" (Lyceum); "Leah Kleschna" (Lyric); "Music Box Revue" (Music Box); "Ziegfeld Follies" (New Amsterdam); "The Show-Off" (Playhouse); "Outward Bound" (Ritz); "Charlot's Revue of 1924" (Selwyn); and "Vogues" (Shubert).

In the cut rates there was so great a list that there wasn't room for all of the attractions on the regular board. The 30 shows offered at bargain prices are "Poppy" (Apollo); "Tarnish" (Belmont); "Seventh Heaven" (Booth); "Paradise Alley" (Casino); "Sweet Little Devil" (Central); "Runnin' Wild" (Colonial); "The Shame Woman" (Comedy); "White Cargo" (Daly's); "Spring Cleaning" (Eltinge); "White Washed" (52nd Street); "Cheaper to Marry" (49th Street); "Hell-Bent-for-Heaven" (Frazee); "Sweet Seventeen" (Frolic); "Garden of Weeds" (Gaiety); "The Man and the Masses" (Garrick); "Fashion" (Greenwich Village); "Cobra" (Hudson); "Mary Jane McKane" (Imperial); "The Chiffon Girl" (Jolson's); "Lollipop" (Knickerbocker); "Little Jessie James" (Little); "Moonlight" (Longacre); "Helena's Boys" (Miller); "Flame of Love" (Morosco); "Two Strangers from Nowhere" (Punch and Judy); "Vogues" (Shubert); "Nancy Ann" (39th Street); "Mr. Battling Buttler" (Times Square); "The Dust Heap" (Vanderbilt), and "Artists and Models" (Winter Garden).

MITZI GOING HOME

Mitzi will close her season in "The Magic Ring" at Utica, N. Y., May 24. She sails for London June 6 to spend the summer at her home in Budapest, returning the latter part of August to resume her tour in the Savage musical.

The actors' strike may alter these plans.

NEW PLAYS PRESENTED OUTSIDE NEW YORK CITY

SIMON CALLED PETER

Chicago, April 29.

Dramatization of Robert Keable's novel of the same title. Transposition handled by Jules Eckert Goodman and Edward Knoblock. Produced and presented by William A. Brady at the Great Northern, controlled by the Shuberts. Cast has 19 persons and the action takes place in what is described as five episodes and an epilogue. This means five sets, for three of the "episodes" take place at the London hotel, the rising and lowering of the curtain twice marking the lapse of time. First performance Sunday, April 27.

Peter Graham.....Noel Tearle
Wilkins.....John Barry
Madeleine.....Jetta Goudal
Hilda Lessing.....Evelyn Wight
George Lessing.....Charles Esdale
Lieut. Bobby Jenks.....H. Tyrrell Davis
Major Pennel.....Jack Murtagh
Capt. Fraser.....William A. Brady, Jr.
Capt. Mackaye.....Barry Whitcomb
Capt. Drayton.....John Gray
Capt. Curry.....Douglas Mapes
Lieut. Jones.....Richard de Syiva
Private Sharp.....Harold de Becker
Lieut. Donovan.....Murray Kinnel
Major Langton.....Wilfred Jessop
Julie Gamelyn.....Frieda Inescort
"Tommy" Raynard.....Peggy Harvey
Louise.....Jacqueline du Rodier
The Leader of the Band...Joseph Merryman

Even under the handicap of a mediocre cast of actors in which were no names and no great supply of talent, "Simon Called Peter" made a strong impression as a play of high emotional voltage. With a high-class personnel to interpret it it should go over big. The thing that stands out strongest in this dramatized novel is that the spirit of the original has been left intact except for the finale. This change from the original is added in the form of an epilogue, but the adapters have been rather indisposed to change the source of their material.

For once in an epoch of the stage the one change of a novel works to the disadvantage of the play. The Keable book left the young clergyman and the jaunty heroine with whom he had had an "affair" to separate at the Dover landing. The surprise is that so shrewd a craftsman as Edward Knoblock would not see in this ending the high point of romantic interest. Instead he has constructed an epilogue in which Peter Graham is disclosed in the pulpit discussing the new religion he has acquired from his war experience, and by that means pursuading that Peter will make a life mate for her.

The whole kick of the play has been away from that sentiment. In the view of this reviewer the presumable "happy ending" is a mistake, and the play would be a better play with the original ending, leaving the lovers to separate after their hectic "affair" during which they occupy the same room in a London hotel.

The hotel scene is the "sensational" episode, just as it was in the novel, which ran into the millions of copies sold. It really has a punch. Here are two people who get themselves concerned in a free love affair, and the man turns out to be the conscientious party to the affair. This is a reversal of all the ancient conventions. The world has grown used to the opposite situation, and this one is essentially radical romance, if you chose to call it romance. Even poor acting couldn't kill the kick, because it is potently there.

Not that this concern makes the woman coarse. The opposite is true, for by a thoroughly expert stage device the story makes her an honest seeker after happiness, a sophisticated seeker, if you like, but anyway an honest seeker. That makes all the difference in the world.

For the opening night Herbert Bunston was out of the cast, due to an attack of pneumonia, and Wilfred Jessop was switched to his part, while William A. Brady, Jr., stepped into his part.

Innumerable roughnesses appeared in the playing because of this and other miscues for the premiere, but a worse error was the picking of the cast. Noel Tearle was much too hard and inflexible in the principal role and Frieda Inescort made a poor showing as Julie Gamelyn, playing in a monotonous style a role that might have been given much color.

Rush.

GUESS AGAIN

Lester Bryant presents an original comedy in three acts and one scene by Cosmo Hamilton, starting the piece at his Chicago Playhouse "cold" April 21. It was staged by John Harwood. It brings back to stardom James Crane, although his name is not billed. Twelve persons are concerned in the action, but the same setting is used throughout as the custom of spring show ventures. This is the same piece produced in New York under the title of "The New Poor."

The Grand Duke Boris.....James Crane
Count Ivan.....Goeffrey Harwood
Prince Vladimir.....Harry Minturn
Amos Wellby.....Herbert Yost
Kirk O'Farrell.....Jerome Cowan
Miller C. Gutteridge.....Murray Bennett
Mrs. Curtis Wellby.....Beth Franklyn
Alice Wellby.....May Collins
Betty Wellby.....Paula MacLean
Constance Wellby.....Helen Flint
Mary Maxwell Maudsley....Maud Andrews
Princess Irina.....Audrey Hart

This is the sort of thing you might expect of amateur dramatic clubs. The production is inexpensive; the piece one of those hectic farces and generally the whole business is carried out in that feeling of high-spirited tension that goes with non-professional efforts. Even James Crane who is a player of experience is infected by the surroundings and seems to be infected with the idea he is concerned with a semi-pro endeavor. The general effect is that of a small town stock. Everybody overplays and everybody tries to make his own personal role the star part of the proceedings.

When you get a group of half experienced players working in this mode the effect is not so good. The play at the Playhouse is strained and forced. The background of this piece should be the casual, easy country life of America, but it misses in this respect. It would be all well enough if Mr. Hamilton made these nouveaus Americans amusing specimens of the breed, but they're not. They're never funny, but always absurd; even pitiful. Imagine the mother of an American family who goes semi-insane over an imposing butler who declares himself first a Russian grand duke and then confesses he is an actor out of work.

This is the plot and plan of the affair and it would require the most delicate treatment to command attention. The whole idea of a troup of actors taking the places of a staff of servants in a sudden emergency calls for a lot of imagination on the part of the audience, and an equal attitude of sincerity on the part of players and producer, instead of which everybody goes in for light headed make-believe and the evening is off.

James Crane is no suppressed actor himself. His methods are those of an open and above board actor of the theatre. When he gets his hands on a theatrical situation he fairly strangles it. The rest of the organization seem to take their tempo from him adding a little to it. The result is a sort of frenzied acting that strains the nerves both of actors and audience. Amos Wellby is a comedy business man on the program, but on the stage—so energetic has his direction been—that he becomes a sort of acrobatic clown. The girls are young emotional, but they have been turned into a trio of gushing geysers under the stage director. Nobody by any chance reflects life.

The piece not badly written as a superficial work and there are flashes of fun in it. For example there is a giggle in the Flapper's declaration that her favorite composition is Eddie Cantor singing "Rumble the Other Twin Bed." And some of the flapper views of life have a certain humor to them. Only they do not gain anything by being thrown at you. May Collins was perhaps the best player in the cast because she played naturally.

The Wellby family, three sisters, a brother and the mother, have just opened their Connecticut country home to find the entire staff of servants flown. Connie reads an advertisement describing the desire of a Russian grand duke and his friends who are willing to serve and brings them home. An unromantic aunt takes a dislike to the crew, while all the others fall in love with them. Aunt Mary brings on a detective, who first makes it appear they are crooks, until they show themselves up as a down and out troup of actors and all ends happily.

Rush.

KEEP KOOL

Philadelphia, April 29.

Despite the worst bunch of breaks—mechanical and otherwise—that probably ever confronted a tryout in this city, it is generally figured the new Paul Gerald Smith revue, at the Garrick, has more than an even chance of success.

It is, first of all, not an expensive or elaborate show, and cannot, therefore, compete with the bigger revues, but if it makes its place on novelty, originality and comedy, it ought to be able to hold up its head with the best of them.

The general production scheme is not unlike that of the English revue (Charlot's) in New York, emphasizing the sketches, first of all, instead of dancing and smashing big ensembles numbers. Some of these sketches have a subtlety and a cleverness that may pass away over the heads of some kinds of theatregoers, but which ought to tickle the blase New York first-nighters who like to think themselves in on the know.

The high spot, which on the opening night was almost ruined by bad mechanics, is a sketch that burlesques Geo. M. Cohan. Eugene O'Neill and Avery Hopwood. These three are shown in a conference at the Friars, and a young playwright asks their advice for finishing a play. Each man gives that advice according to his lights, and the audience is shown one act of each.

In the O'Neill burlesque, laid in a dingy attic, everything from murder on down is employed, and all the characters use the usual O'Neill profanity. In the Hopwood satire all the characters wear only the scantiest of garments, the girls appearing in picture hats and filmy combinations, and the men in high silk hats and b. v. d.'s. The Cohan burlesque, in many ways the funniest of the three, hit the "giving away the show" angle of "The Rise of Rosie O'Reilly," and had some clever thrusts at "The Song and Dance Man" and the "Mary" idea. Of course, everybody who came on the stage did some dancing, and there was a stunt in which the leading player in a Cohan show (presumably Lynn Overman) quit his role because it didn't fit him, and George M. came on and took his place.

All this was good fooling, and ought to be a sure-fire number when the show gets going smoothly.

Other amusing skits and sketches included a burlesque society drama as played by a "grand opera star, a juggler, a 'Follies' girl and an acrobat." This can also be worked up into a wow.

A number entitled "Justifiable Homicide" introduces, a la the famous song in "The Mikado," a number of pests familiar in every-day life. Each one is murdered, unconcernedly in turn by the man who sings, or rather recites, the number. Some of the cases are gather obvious, but the idea is good.

A sketch, "Somebody's Baby," in some ways the most risque bit Philly has had since the censorship scare last fall, uses the old gag of a woman fleecing three men by making each one think he is the father of her child. They come across when they hear a baby crying, and peek behind a screen, where they see the youngster in its crib. At the end the baby's real mother comes in to take her child home, the young woman being in on the several purses of money.

Hazel Dawn, featured, has little to do. One of her best bets is a monologue, in which she complains of her hatred of "beds" and bedroom plays. She does this in a parody of "Gunga Din." It demands a knowledge of things theatrical for full appreciation. Miss Dawn has only one song number, and doesn't shine particularly in that; she also has a violin solo to please her old friends.

The cast includes many vaudeville favorites, none well known in revues or musical comedies. Eddie Tierney and James Donnelly's team dancing is top notch, and Helen Fables has an excellent Oriental dancing number. There are no notable voices in the show.

The first act finale, although very simple and unpretentious, has an excellent snow effect, emphasizing the show's title, "keep kool," and the jazz air used, although apparently a direct steal, is catchy and spirited. The chorus is able and attractive and extremely well costumed.

However, it's the comedy and novelty that spell "Keep Kool's" biggest chances for success.

A novelty feature was provided by Oscar Loraine, who directed the orchestra, and who was spotted in the last act, near the conclusion of the show, as "The Violin Nuttist." This number, in which Loraine did some remarkable stunts with his violin, stopped the show definitely for the first and only time. He occupied the stage for seven or eight minutes and won several encores. *Waters.*

PEG O' MY DREAMS

The musical "Peg" is a refined, beautifully staged and thoroughly enjoyable. It follows the famous comedy as closely as could be expected, although it seems the original had more laughs.

Seldom has a production of the type shown such perfect taste in all details. There isn't even a low comedy line, the music hasn't a jazz phrase, the costumes are remarkably artistic, the lighting is worthy of a master, and the settings are exquisitely done. The trouble may be that the whole thing is too refined. It seems, at times, to lack a kick, and some of the comedy is so subtle that it may be lost.

In the title role Suzanne Keener, said to have been in grand opera, sings well and gives a good characterization. In both voice and personality she lacks magnetism. However, in a coloratura bit she did some noteworthy vocalizing. The chief comedy part is in the hands of G. P. Huntley, who plays a rich English role with such unswerving fidelity and such subtlety as is rare to musical comedy. In high comedy it may be so unexpected in its present setting as to lose value, but to an audience with brains it will be an unfailing delight. Broader comedy is excellently done by Oscar Figman, who is highly amusing as the loquacious butler. As a stately foil to Peg, Roberta Beatty sings and acts effectively. The rest of the cast is merely adequate from an acting standpoint.

Two dancers, Albertina Vitak and Lovey Leet, add the most dash to the evening. Personally charming, they dance with rare grace and should prove a decided asset. Chester Hale did the best dancing of the men.

The music is pretty, but includes no surface hit. The lyrics are uninspired. *Austin.*

NEW PLAYS PRODUCED WITHIN WEEK ON B'WAY

GARDEN OF WEEDS

Patsy.....Bobbie Storey
Madge.....Sheila Desmond
Jack Lane.....Norman Hackett
Archie Duffing.....Clarence Derwent
Henry Poulson.....Robert T. Haines
Douglas Crawford.....Warburton Gamble
Phillip Flagg.....Lee Baker
Daisy Field.....Elizabeth North
Dorothy Delbridge.....Phoebe Foster
Anna.....Carrington North
Delphine.....Lola Maye
Hazel Harbury.....Lilyan Tashman
Vera Carlton.....Boots Wooster
Nick.....Harry Morvil
Marion.....Ruby Gordon
Phyliss.....Jean Bell
Betty.....Florence Huntley

Leon Gordon, author of "White Cargo," functions as author, director and impresario of "Garden of Weeds" at the Gaiety, "in association with" W. Herbert Adams, whose name is strange to this reporter. Mr. Gordon does not state whether the association is in the writing, the producing or the presenting. It doesn't much matter, however—or it might be more specific to say it will not long matter.

"Garden of Weeds" does not miss much of being one of the prize bad plays of the year. And it lacks that attractive badness which "White Cargo" has and which often can be coined. Apparently only an Equity strike can save this from disgrace and disaster. Apparently nothing can save it from disaster alone.

Mr. Gordon, who in the past has scored as the purveyor of strong color, raw passion and elemental bluntness, has not been as effectively theatrical or as courageously honest in this modern, local hybrid of the kept women and wives with unconfessed pasts types, both here overdone and elsewhere discarded some seasons ago.

While his banter in the first act is atmosphere and at times amusing, it is not important, and this style of wise-cracking is not difficult to write and usually does not get very far at the box office. This loose talk of loose women is frequently the comedy subterfuge of playwrights because it sounds good, gets audible laughs and is elementary. It never impresses—at least, any more—unless done either so it really shocks or so it is really bona fide. Mr. Gordon attains neither the vice of the one or the virtue of the other, so it just goes as comedy "relief," and not bad.

That first act, therefore, leaves a hope if not a promise of something to come, for there is considerable "planting" betwen the strata of trollops' repartee, and it comes in strata, for that whole contingent comes on and gossips, then goes away in a body while plot is unfolded, then comes on again en masse, etc. The second act brings us into a new and different world entirely, as the saccharine chief weed in the villain's dirty Asbury Park garden of bedrooms and cellar has in the interim married the "scion" of a rich and classy New England family.

Here, into this nest of serenity, straggle one by one the characters from the bedlam of cocktails and stag stories indigenous to the weed garden, and they manage to bungle up the sweet lady's gumdrop happiness by blundering out compromising gags about her past, regarding which she hasn't told her noble husband and which "hangs over her like a shadow."

Enter then the snaky Jap butler who knew her when, and who is hired for the post-honeymoon apartment, and, lo! the weed-grower himself, the nasty beast, who gets himself invited to dinner and who tortures the hands-wringing bride by broad double entendres that would challenge any injured husband's suspicion, even if injured husbands were the boobs they are popularly portrayed to be.

The second act is jerky and keeps up a nervous tension which still lacks the quality of dramatic suspense, since everyone anticipates every turn and is fidgety only because the turns are slow in coming and going. At the end of the second act "Garden of Weeds" is pretty scraggly, and the bell saves it.

That leaves the third act to pull out the weeds with a strong finish. And it is strong—like an onion. After the villain has insulted the wife so that the audience writhes, and the husband ostensibly lets it by, the husband conveniently exits, the villain makes his proposition of 24 hours of her "time" and he will call it quits, the husband re-enters, the frantic wife confesses, the husband, of course, proclaims he has known it all the time, and he starts to kill the villain. He changes his mind, offers to see the scalawag out, returns shortly—and phones the superintendent he has broken the weed-grower's neck, and tells the superintendent his guest fell down the stairs—hm!—must have been an accident.

This is a new departure in that particular scene. Heretofore the avenging husband or other hero has always phoned the police or even the coroner (see "Fine Feathers" for the latter, as an example, and "The Deep Purple" for the former, as an example), whereas here it is the superintendent. That is rather a step backward than forward. Some enterprising playwright will phone the undertaker, direct, some day, and thus clean up that situation beyond further novelties.

In all, this piece is unconvincing, specious, transparent. It contributes nothing new to the theatre except the invisible superintendent.

The acting of Lilyan Tashman as chief nifty-spiller in the gold-digger episodes stands out, because Miss Tashman looks good and plays in keeping with the role as it is conceived. By the same token, however, that makes that rot easy to write, that sort of slang is easy to sling. It is what used to be called a Josephine Drake part. "That sort" were lilies of the field as well as weeds in the garden, and are theatrical staples.

The other parts were not so simple to cast, and Lee Baker, as the gent who watered the weeds with gin, seemed unhappy in his, the principal, role, though anyone will tell you he was villainous enough and a few may insist he went too far. Phoebe Foster as the girl who gave and gave and didn't tell and suffered and was broken on the wheel of her weedy past was a mixture of syrup and grief, one too sweet and the other too bitter. The rest of the cast was just a cast.

Among the trained pickers at the first night, "Garden of Weeds" was rated as having only a remote outside change—a possible solid rallying of the Roaring Fifties set who like to see themselves burlesqued, or a rallying of the "uptown" element which doesn't know a burlesque when it sees and hears one.

This reviewer, as a prophet, would guess that lilies will be laid over the weeds by about the first or second week in June.

Lait.

THE DUST HEAP

Melodrama of the Canadian-Yukon by Paul Dickey and Bernard J. McOwen, staged by Paul Dickey. Presented by Lyle Andrews in association with James Shesgreen at the Vanderbilt, N. Y., April 24, 1924.

Father Paul.....Albert Tavernier
Robert Hawthorne.....William Hanley
Abraham Levy.....George Farren
Alf Jennings.....E. J. Blunkall
No Shoes.....Miriam L. Crawford
Jules Toussaint.....Louis Bennison
Nina Moosha.....Inez Plummer
Pat O'Day.....Robert Strange
Sam Yen.....George W. Barnum
Harry Mims.....Harry R. Allen
Charlotte.....Adda Gleason
Pietro.....Herbert Farjeon
"Stony".....John Sharkey
"Limpy" Ross.....Phillip Bosner

The good old days are again back on Broadway. Here is one of the mellowest mellers.

Just how Broadway is going to accept the return to the good old days is going to be a question. Seemingly, however, they won't take it as a matter of fact show, but they may fall for it as a chance to laugh.

At that, with a jazz finish, the piece may get a little money. But there has to be a finish thought out that will carry the kid along. It will have to be something like the walk across the stage stuff for "Bull-Dog Drummond" at the Knickerbocker to give the audience an added kick.

In pictures they would say of this one "It's just another northwest mounted," and that is exactly what it is. Dickey and McOwen have torn a page from James Oliver Curwood and dramatized it. They have gone a little further, for they have tried to make their piece a bunch of roses, taking a little of "The Tiger Rose" and a possibility from "Abie's Irish Rose" and tied a string around it.

The substance of the play is that 18 years before the play opens a daughter was born to Mr. and Mrs. Abraham Levy in the northwest country. The father was away on a business trip at a time about four years later when his wife was stricken and died, and when he returned there was no trace of his daughter. He has been wandering the country since looking for her. The daughter in turn has been taken away by an Indian woman who had lost her child and reared as her own, the squaw being the housekeeper for a priest for twelve years.

At the opening in the home of the priest the father is entertaining a boy who has come north from Alabama becaue he embezzled $100,000, two roughnecks of the country who are women traders taking a group of unfortunates from camp to camp in the Yukon and selling their bodies to the miners, and Abraham Levy, who, because of his quest for his daughter, is known in the north country as "The Wandering Jew."

The roughnecks refuse to eat with him and he leaves. Later a question between the priest and the others as to the power of God brings out the fact that one of the roughnecks recognizes in the squaw a former wife and decides that the girl must be his daughter, and as

(Continued on page 23)

CAPITOL NEW YORK TALKED ABOUT THROUGH PICTURE MERGER

History of Largest Picture Theatre and Terms Under Which Goldwyn Secured It—Doing Average Weekly Gross of $40,000

Because of the merger of Metro-Goldwyn-Mayer and that the newly merged organization takes over the Capitol, New York, which is the biggest motion picture theatre in the world, the exact status of the house is a matter of considerable discussion at this time.

On the inside there is wonderment whether or not Loew's name will go up over the big house, but this question is seemingly pretty well settled in the negative.

The Capitol, according to all reports, is to go along in the self same way it was conducted before the merger, for the house has been making money and the indications are that at the end of the fiscal year for the house it will show a profit of about $500,000 for the season of 1923-24.

The contract between the Goldwyn company and the original corporation which controlled the Capitol involved the payment of $1,000,000 cash and provided for 50 per cent. of the profits with a guarantee the profits that the original holders of the house would receive would not fall below $200,000.

This was in 1920 and at that time the running expense was approximately $20,000 weekly. During the summer of that year there wasn't a single week the house did a gross of less than $25,000.

With the advent of S. L. Rothafel the business started climbing and it has been maintained by him so that the average for the year round is approximately $40,000 weekly. The expense of the theatre has also advanced and now the weekly overhead is about $5,000 in excess of what it was in 1920-21. Today the overhead, exclusive of the picture, is about $25,000, which as against an average of $40,000 in receipts brings a profit of about $15,000 weekly. Of this about $5,000 is applied to picture rentals.

There is a mortgage on the Capitol of $900,000 at seven per cent., which is an item of $63,000 annually against the house and there is a ground rental of $51,000, a total of $114,000, charged off weekly against the theatre and is included in the expense of $25,000. The office building is said to bring an annual return of $65,000 in rentals so that partially carries the $63,000 mortgage interest, with the exception of the cost of operating the office end of the building.

The original holders of the Capitol were to have shared in the annual profits of the theatre and building until they had received $2,000,000, after which they were to receive 50 per cent. of the profit left after certain stipulated sums were applied annually on the $1,000,000 that Goldwyn advanced on taking over the theatre.

The deal in reality meant that the Goldwyn company was paying the original company which had the house $3,000,000 for the property which they paid over a period of not more than 10 years and then they were to own the theatre, only they would give the original holding company 50 per cent. of the profits annually.

On a basis of $500,000 annual profit the $2,000,000 would be paid off in eight years, four years of which will have pased next June, providing the profit had been a half million annually over the last four years.

With a continuous sharing of 50 per cent. of the profit even after the $2,000,000 is paid them, it seems safe to assume the directors of the Moredall Realty Co., the holding company that built the theatre, would not stand for any possible change of name to the house or the adding of Loew's name, which would mean that the house would become identified as a part of the Loew chain of houses.

JACKSON HEIGHTS HOUSE

Grob and Knobel, who own a string of motion picture theatres in Manhattan, are to invade Queens County and build an 1,800 seat house at Roosevelt avenue and 25th street in the Jackson Heights section.

REAL ESTATE SALES HELP SCREEN WOMEN

Hollywood Players Make Good Revenue Selling Lots During Slack Times

Los Angeles, April 22.

Motion picture actresses—not extra women—have turned into real estate saleswomen. During the past week more than 100 of them have been turned loose in the business district of this city selling lots in near by subdivisions. The new occupation for these women, most of whom have been playing bits and parts in motion pictures and who have not had steady employment at the Hollywood studios, has proven most profitable. A number have let it be known that they have made as much as $50 a day commission. They have different manners of approach in getting interviews with their prospects.

One, a well known picture actress, who has not attained the heights of stardom, has canvassed the Pershing Square section of office buildings. She uses a personal card, which simply gives her name with a line in the corner signifying her profession with the words "screen artist." This card is given the employe in the prospect's outer office, and the woman, who is stylishly dressed and very attractive in appearance, finds a cordial reception. It is not long before she is ushered in to see her prospect to whom she outlines her proposition in a business-like manner. The particular property she is offering is located about 75 miles from this city, and the lots she offers sell for $75 up. The initial payments are small, with the result, according to her statement, that she has visited an average of 25 people a day and sold from 12 to 15 of this number. She declares that as long as things are quiet at the studios she will continue in this temporary occupation, as it has provided an average weekly income of $250 for the past month.

There are also two sisters who are not as well known in the picture fields as this woman. They have a different manner of approach. They scan the telephone book for their prospects. They call up the party and say this is "Miss So and So," and I would like to call on you for a minute or two on an important matter. If the prospect does not recognize the name they endeavor to clarify the mind of the prospect regarding them by stating they have appeared in such and such pictures, and he surely remembers them. "Yes," is the usual answer, and the audience is granted. Then both sisters call and, through their conversational ability, charm and good looks find it easy to convince the person that they have a real bargain in real estate.

These girls, according to friends, have been earning twice as much money in a week selling real estate as they did in the studios. However, they, as all of the rest who have during this slack production time sought other occupations, will return to the picture business when production resumes in full swing.

NEW FOX STAFF MEN

Philadelphia, April 29.

The new manager of the Fox is Harold Shadbolt, and the new treasurer is E. K. Joscak.

Harry Langdon Injured

Los Angeles, April 29.

Harry Langdon, who deserted vaudeville for the silent drama, was slightly injured when he fell from a horse going down an incline at Santa Monica. He was on location at the time for a Mack Sennett comedy. One of the animal's hoofs struck Langdon on the thigh causing the injuries.

O'NEILL NEILY'S $25

Pays for Damage in Attempt to Force Way into Apartment

O'Neill Neily, a picture actor, was arraigned in Night Court Thursday on a charge of having attempted to break his way into the apartment of Billie Allen, actress and former wife of John Hoagland, millionaire, on Central Park West.

According to the superintendent of the apartment, Neily appeared there at 7 o'clock in the evening and phoned the apartment. Not satisfied with the phone conversation, he made his way to the apartment and pounded on the door.

Miss Allen summoned the superintendent to eject Neily, but Bredow was no match for the hefty visitor. He called an officer. In the meantime, Neily had broken the transom over the door, and was about to climb through when he saw the policeman. He dashed to a window at the end of the hall as if to jump through. He smashed the glass, but was caught by the policeman before getting any further.

The magistrate gave Neily a suspended sentence on condition he would pay $25 for the damage he had done and promise he would keep away from the house.

CHAPLIN MAY SETTLE

Suit Against Western Features Comedies With Charles Amador

Los Angeles, April 29.

Indications point to the settlement of the suit which Charlie Chaplin has brought against the Western Features Productions to restrain them from releasing comedies in which Charles Amador appears in the leading role as Charles Alpin. The case was scheduled for trial this week, but due to the death of Arthur Wright, attorney for Chaplin, a continuation was granted until another attorney was substituted.

The defense claims that Chaplin's limber cane and big feet are old stuff in stage productions and that he had no exclusive rights to use those features in his films.

RUGGLES DIVORCE ACTION

Los Angeles, April 29.

Virginia Caldwell Ruggles is suing Wesley Ruggles, film director, for a divorce, following a four weeks' separation. The charge is desertion.

It is reported that Ruggles made a property settlement with his wife and that disagreements over financial matters caused the separation.

"Kick-Back" Interview

San Francisco, April 29.

Barbara LaMarr's interview in which she was credited with saying that a movie vamp must be immoral, is recoiling against her.

At Sacramento last week the Women's Council adopted a resolution requesting local picture houses to refrain from exhibiting pictures in which Miss LaMarr appeared.

CALIF. BEGINS DRIVE ON CHILD LABOR

Conviction of Santa Barbara Mgr. Starts Movement—Girl of 12 Appeared

Los Angeles, April 29.

Having obtained a conviction against L. J. Churchill, manager of the Granada, at Santa Barbara, for a violation of the child labor law, in that he allowed Hazel Kennedy, twelve-year-old jazz dancer, to appear in his house, the State Labor Department of Southern California is beginning a drive to prohibit the appearance of children in theatres throughout the State.

The testimony in the case against Churchill revealed that the child wore a costume very much on the sytle of a bathing suit, leaving most of the body bare. The manager pleaded guilty and was fined $50.

MONOPOLY IN SIAM

One Film Firm Has Bangkok Tied Up—Population 745,640

Washington, April 29.

Another "monopoly" has been discovered. This one is way off in Siam. The American Consul, Maurice F. Dunlop, reports that "the motion picture business in Siam is practically monopolized by one firm which operates nine theatres in Bangkok and several smaller theatres in the provinces." This firm imports films upon its own account. There are no American producers or distributors of pictures in Siam, but several representatives of American producers have visited the Kingdom and taken pictures, after which they have been exhibited at the local theatres.

The average weekly attendance of the houses in Bangkok is set at 50,000 with the total seating capacity of the theatres given at not less than 15,000. The 1922-23 census figures, for Bangkok, were given at 745,640, and American films always draw capacity, it is reported.

Singapore, according to customs entries, is the main distributing point for pictures for Siam. The total import of films from foreign countries totaled 8,444 kilograms, with a value of 281,050 ticals. One tical equals about 37 cents in U. S. currency.

REMODELING NEWMAN INTO REGULAR HOUSE

New Stage Being Placed in K. C. Theatre—Working Night Only

Kansas City, April 29.

When the extensive improvements, now being made at the Newman, are completed this house will have been developed from a picture house to a regulation theatre.

The principal change is the increase in the size of the stage which has proven inadequate for the pretentious revues and productions frequently offered as part of the entertainment.

The present stage has an opening of but 18 feet and a depth of but 50 inches from the back wall to the curtain line, originally intended for pictures exclusively. When the improvement are done the new stage will be 32 feet wide with a depth of 20 feet. To secure this increased sized stage, changes will be made in the orchestra pit.

Other changes include the moving forward of the entrances, so that one entrance can be used for both the balcony and the main floor, and the changing of the ticket office from the center of the lobby to the sidewalk line, so that the customers will be able to purchase tickets before entering the theatre, instead of securing them in the lobby.

The work of remodeling is being done nights, with no loss of time or shows. It will be completed in time for the new stage to be used for the theatre's fifth anniversary date starting June 8.

DENIES INJUNCTION

Kerman Films, Inc., Loses on Distribution Contract Case

The suit for $10,000 damages and a preliminary injunction by the Kerman Films, Inc., against the Independent Pictures Corporation, on a distributing contract for eight Franklyn Farnum pictures, has been denied by Justice Giegerich on the injunction end.

The issuance of a restraining order against the Independent has been denied.

The Kerman Co. sued on a three years' contract for the distributing of these eight pictures in New York and Northern New Jersey territory. It alleged that after the third film, the Independent refused to deliver films and leased them instead to the Apollo Film Exchange.

CHINESE FILM ACTRESS

San Francisco, April 29.

Anna May Wong, Chinese picture actress, arrived here last week with Forrest Creighton. It was announced she will be starred in her own company.

The film is to be made here, under the trademark of the Creighton Productions.

FRANK NEWMAN WON'T RAISE SCALE; FORCES 'HADDON HALL' INTO SUBURB

Accepts Pickford Picture at Price, but Turns Down Obligatory Admission Scale—Film Goes to 2nd Run House for First Kansas City Showing

Kansas City, April 29.

For the first time in the history of pictures in this city one of the really big pictures will be given a first run in a residential house, when "Dorothy Vernon of Haddon Hall" will be shown at the Isis early in May.

The picture was offered by United Artists to the Newman interests but was turned down by Frank Newman when the United people insisted that the prices for its exhibition be scaled from $1.50 down.

Neither the Newman with its 1,980 seats, or the Royal with but 890 capacity have ever asked over 75 cents for a picture. Mr. Newman refused to change his policy. When the picture was offered to him he immediately accepted it at the price asked, but the sale was off when the scale for admission was insisted upon as part of the contract. The Isis, located at 31st and Troost, has played some of the best pictures, but is classed as a second run house, taking the pictures 30 days or more after their down town showing.

It has had some experience with $1.50 top, having played "The Hunchback of Notre Dame" immediately after its three weeks at the Liberty. It is reported the gross for that week was around $4,000. The scale at that time was a few of the seats at $1.50, to maintain the scale, and the greater majority at 75c and $1.

The showing of the "Dorothy Vernon" picture will be watched with interest by both exhibitors and distributors as they cannot figure out how it can possibly be successful in this house, several miles from the amusement district.

STOCK QUOTATIONS

Yesterday's (Tuesday) market was irregular through lack of public interest and a penchant upon the professionals to sit tight and await action on the forecasted steel dividend.

Little trading was done with the bears evidently satisfied with circulating rumors of the extra large dividend for Steel common in lieu of offering stock.

	Sales.	Open.	High.	Low.	Close.
F. Players...	1,900	72½	69½	68¼	68⅝
Eastman	100	112½	106	106	106
Orpheum	800	20¼	19	18¾	18¾
Loew's, Inc..	900	18	16⅛	16	16
Goldwyn	500	15⅞	14¾	14½	14¾

Would Resume Film Playing

Los Angeles, April 29.

Bartine Burkett Fearn, picture actress prior to her marriage, has filed suit in Superior Court against Edmund Fearn for divorce.

Her complaint states that she wants to return to film acting and asks for sufficient money to support herself while she is seeking a position.

BOSTON CONVENTION PROBABILITIES AND M. P. T. O. A.'S NEXT PRESIDENT

Fifth Annual May 27-29 Stirs Up Usual Pre-Talk—Pete Woodhull Forecast as Cohen's Successor—Other Candidates in Sight—M. E. Commerford Mentioned

The fifth annual convention of the M. P. T. O. A., which is to be held at the Copley-Plaza, Boston, May 27-29, with meeting of the national officers of the organization and the executive committee to be held Monday, May 26, has every promise of being a real business session of exhibitors.

According to the "low down," there is to be no inside politics played and there are to be no hand picked candidates steam-rollered into office over the heads of the state organizations.

This may or may not be a fact. There are rumblings in New York to the effect that it is all cut and dried as far as the M. P. T. O. A. national executives are concerned that Pete Woodhull is to be the next president of that organization.

On the other hand, there are whispers the Boston convention is to be one of which sincere effort is to be made for a general reconciliation of the various contending elements in the exhibitor body. That is at least sincere to the point where some one will appear to be trying to trick the remainder of the national organization into a position where they are to be forced to listen to the demand of the state organizations, both those in the national organization and those that bolted at the last two conventions, and then in turn trick the bolters who will have come on the scene to try to put something over, into a general glad-handing all around.

Either may or may not be true. If either is, then the M. P. T. O. A. had better not hold any convention in Boston at all, for it will simply be a waste of time and money for all concerned. There would be only one result to an affair where either of the above stunts is pulled and that would be a wider splitting of the organization than already exists and the world knows that today exhibitor organization, national in scope with all the exhibitors and all the states represented in one organization is the thing most needed in the face of the mergers of the producer-distributor-theatre owner combinations taking place.

It is to be hoped that the national officers of the M. P. T. O. A. are giving their members the "low down" when they state that there are to be no hand picked candidates to replace Sidney S. Cohen.

Cohen is going to step out of the presidency, which he has held for five years, since the organization came into being in Cleveland, and get out of exhibitor politics, where he has been the bone of contention for a long time. He may not be able to get out entirely. But if there is any way possible that Cohen can devise whereby on his stepping out he will manage to bring the organization back to the same national strength that it had in the matter of 100 per cent. state exhibitor organization in the National Organization he will do so.

There was a joint session of the National Convention Committee and the Massachusetts Committee in Boston last week. Those attending were Sidney S. Cohen, M. E. Commerford, Dave Adams, president of the New Hampshire M. P. T. O.; President E. M. Fay of the R. I. M. P. T. O., William Cadoret of Illinois, M. J. O'Toole and others.

Cohen stated 31 states had already reported to the national headquarters that they would be represented at the convention and that this was an indication that the convention would be one of the largest that the organization had ever held.

A program of the convention was outlined which showed that there would be no exposition or ball in connection with it, but that there would be a banquet on the second night of the sessions, Wednesday.

Tuesday the opening session will be held and Governor Channing H. Cox and Mayor James W. Curley will make addresses of welcome to the exhibitors, after which the actual work of the convention will begin shortly after 11 a. m. A session may also be scheduled for Tuesday night. Wednesday will be given over to morning and afternoon sessions and Thursday likewise. It is possible that the election will not be held until the last day of the convention.

If the latter is the case it will mean that the exhibitors present will be able to get their business off their minds before politics enter and thus all the fights will be put off until the last minute and this will at least assure the presence of all the exhibitors until all the business of the convention is transacted.

Cohen left yesterday to attend the state convention of the Western Pennsylvania M. P. T. O. in Pittsburgh. He was accompanied by M. J. O'Toole. Next Monday he will again be in Washington to attend another hearing there on the question of the Music Tax and the Copyright Bill before the Patents Committee of the Senate, after which he will return to New York and remain here lining up his annual report for the convention.

Nominating Favorite Sons

From state organization, in the various parts of the country there are rumblings that there are to be favorite sons offered in nomination for the office to be vacated by Cohen and, while the name of M. E. Commerford is boosted as a possibility, it hardly seems possible that the shrewd Pennsylvania politician will become involved in the fight. He, too, long has been the silent man behind the throne in the political fights of the exhibitor conventions; his was the controlling hand of the machine that swept Cohen into office at the Washington and Chicago conventions in the two years past, despite it has cost the organization heavily in membership. From appearances it looks as though the dope that Pete Woodhull of New Jersey is to be the machine candidate, if there is to be one, is pretty straight.

Just what will happen if New York state exhibitors, meaning the "outlaws," who bolted the Washington convention and quit the national organization immediately thereafter, and the states of Minnesota, North and South Dakota, Michigan and Northern California can be brought into the Boston convention on promises of any sort is a question. If Al Steffes, Jim Ritter, and possibly State Senator James J. Walker can be brought into the convention hall something might be stirring.

In New York City there is a certain portion of the Theatre Owners' Chamber of Commerce that is working toward the end of bringing the Greater New York City organization into the convention. If they succeed there might be a little action on the floor. But that will not mean that they will represent the chartered body of the national organization which is still active in this state, nor will it mean that the "outlaw" state organization will be represented.

Senator Walker Loyal

Senator "Jimmie" Walker has clung to the "outlaw" state organization loyally and the organization has remained with him. If State Secretary Sam Berman and some others can prevent the state organization it is apparent on the face of things that they will do so.

On the other hand it seems definite the New York crowd want to make sure that there is going to be some sort of real representative national organization and possibly they figure that the M. P. T. O. A. is about the best ground work at present. In the inter-state federation of exhibitors that has been proposed in the middle west there seems to be a slight suspicion as to purpose. The rank and file in the east feel that it is more or less an organization fostered by the producers and distributors.

The New Yorkers feel that after their experience with producer-distributor politics in the recent ses-

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F. P.-L.'S NEW NATIONAL ADVERTISING CAMPAIGN

Propose Placing Ads Only in Papers Having Broadcasting Stations—Want Radio Tieup

The Famous Players-Lasky Corporation is placing, through a national advertising syndicate, advertisements in only the newspapers controlling broadcasting stations.

The contracts will be large, according to authoritative information, and while there will be no definite stipulation that Famous is to get a few lines over the radio nightly, it is said that this is understood with the placing of the contract.

According to the officials the new idea is not only to make the company's name more widely known, but to boost their picture showing in the town, the ads to be used on current films and attention called, via radio, that Famous has such and such an ad in a certain paper.

The scheme has gone astray already in one instance. The ads were ordered placed in one newspaper operating a broadcasting station, the other has a 3 to 1 circulation on the broadcasting sheet and the manager handling their films, knowing the neglected paper was sore, hurriedly made an effort to straighten up the affair by splitting the quota.

It is possible this will happen with other papers which operate motion picture and dramatic departments primarily for the advertising they draw.

SHERIFF TAKES OVER GRAND-ASHER STUDIO

Ben Wilson Attachment Starts Action—Old Notes Cause Trouble

Los Angeles, April 29.

The sheriff of Los Angeles county is now in charge of the Grand-Asher studios, Hollywood. He took possession following the filing of an attachment for $20,000 secured by Ben Wilson, picture producer and actor, who held notes for that amount which were not met.

Attorney William La Plant accompanied deputies from the sheriff's office, who stopped production work on the Grand-Asher lot and are now guarding the property there, which is valued at $75,000.

Wilson, in September, 1923, accepted two notes for $5,000 each from Samuel V. Grand, Harry Asher and I. L. Friedman, of Chicago, who are all interested in the Grand-Asher productions. This was for some pictures Wilson had made for their release. The notes were due in 90 days, but two extensions were given. In December, 1923, the trio again gave Wilson a $10,000 accommodation note, which was due in three months. This note also was not met and an extension was granted. Two weeks ago La Plant made demands on the Grand-Asher combination for payment of the notes, and when it was refused, decided to attach the studios of the concern.

VAJDA SCRIPT FILM

Budapest, April 20.

A film made from a scenario by Ernst Vajda, the playwright, has recently been produced here and is said to have been the biggest film yet written by the author of "Fata Morgana."

It is called "Hotel Potemkim," and was given a special performance attended by Arch Duchess Augusta.

GIRL BANDIT REJECTS OFFER

Brooklyn's bobbed hair bandit, Celie Cooney, last week turned down an offer of $100 from a representative of the International News Weekly to pose in her cell in Raymond Street Jail.

The couple also refused to accept $1,000 from another news syndicate for the story of their flight.

BATHROOM HIDEAWAY FOR FRED A. SANTELL

Director Wants Divorce From Wife He Married in December

Los Angeles, April 29.

Fred Allen Santell, picture director, who married Ruth Sevilla Santell last December, has filed suit for divorce.

Santell claimed the only privacy he had in his home was when he locked himself in the bathroom. He further asserted that he had stood it as long as he could, which was last Thursday, when he left his wife after she had raised a fuss because he would not come out from his refuge.

GRIFFITH AND KELLY SUE JOLSON FOR $821,696

Director and Author Ask Damages From Actor for Walking Out on Picture

A breach of contract suit in the Federal District Court has been started by D. W. Griffith, Inc., against Al Jolson. The amount involved is $571,696.72.

The action is the result of Jolson walking out on the Griffith picture, since renamed "His Darker Side" and released with Lloyd Hamilton.

The comedian's screen tests were highly satisfactory, which made it all the more surprising when he took the boat with J. J. Shubert to Europe at the time.

He later cabled Anthony Paul Kelly, who has since started damage proceedings for $250,000 against Jolson, that he would resume work as soon as he returned, but he failed to do so.

O'Brien, Malevinsky & Driscoll, attorneys for Griffith, claim $500,000 damages and $71,696.72 as actual money dispensed. Jolson's answer, filed to the Kelly suit, is that no written contract exists. The suit is based upon an oral agreement.

ARBUCKLE OVATION

"Fatty" Makes Speech to Benefit Crowd

Los Angeles, April 29.

When a darkened stage suddenly became lighted, revealing "Fatty" Arbuckle standing in the middle of the stage, the applause and cheering lasted exactly eight minutes at the N. V. A. benefit held in the Philharmonic Auditorium.

Arbuckle, with tears in his eyes, told the audience the occasion was not propaganda, and that he did not want to impose.

The film comedian further said that in his recent trouble he was the biggest fish, was a fool with his money, had no brains, and they simply went after him, but maintained the San Francisco jury showed he was not to blame. At the conclusion of his speech he was accorded another reception which lasted fully five minutes.

The bill contained 41 acts, including Al Jolson, who walked on to top the Arbuckle outburst at midnight and sang one song.

The show grossed $6,200.

DETROIT'S NEW THEATRES

Detroit, April 29.

Over $5,000,000 in new theatre buildings will be spent in Detroit during the coming year. John H. Kunsky will build a new downtown picture house; Charles H. Miles announces a new 3,500-seat house on Grand River avenue, near the boulevard; C. W. Munz is to build a 2,000-seat hous also on Grand River avenue, near Joy ro '; Henry S. Koppin will build a 1,200-seat house at John R and Six Mile road, and a new theatre is to be started at once at Gratiot and May avenues, seating 2,000.

USUAL GROUNDS

Los Angeles, April 29.

Judge Summerfield has granted Norma Conterno Whitman, film actress, a divorce from Philip Whitman, camera man, on the grounds of extreme cruelty, drinking and neglect.

The couple were married three years ago.

WM. S. HART ANSWERS CHARGES BY WIFE

Film Star Generally and Specifically Denies in Suit of Winifred Westover Hart

Los Angeles, April 29.

William S. Hart has filed answer to the suit brought by his wife, Winifred Westover Hart, in which he denies that he ever proposed she get a divorce as part of any agreement for property settlement or that she ever refused any such proposal or demand.

Hart further denied he threatened any reprisals on his wife unless she would secure a divorce from him on the ground of desertion and also denied that he had ever refused to provide for his wife or their anticipated child.

The answer also denied that Hart, or his attorneys, ever conceived of any plan to compel his wife to obtain a divorce and admitted in pursuance of the property agreement he did, immediately upon the execution of the agreement, place $103,000 in securities in the Security Trust and Savings Bank to be held for the benefit of Mrs. Hart. He also alleged that he placed in the same bank $100,000 in securities to be held by the institution as trustee upon the terms of trust of the agreement.

Hart further denied that his wife at the time of the making of the agreement was without means of support or that she was in a bad financial condition or that she had any necessity for going to work, or that she was then in love with him.

Denial also was made that any representations were made to Mrs. Hart that if she did not agree to sign the property settlement her child would be taken from her as soon as it was born. On the contrary, Hart alleges provisions were made to leave the child in the mother's custody and control and that at no time had he had any intention of taking the child away from her.

It is further denied that Mrs. Hart ever received a salary of $500 a week, or any other sum in excess of $200 a week from her profession, as a motion picture actress. Further denial was made that the trust fund provides it was to be terminated when Mrs. Hart obtained a divorce from him. He also denied that it was necessary for Mrs. Hart to work to support herself, as ever since the establishment of the trust she has accepted and received the income, which has amounted to $4,900 a year.

The last paragraph of the answer asks the court to stop his wife from questioning the validity of the agreement, or any part of it, and asks that her action be dismissed.

PEACEFUL SESSION

New Orleans, April 29.

The rumors of war and the report that there would be a general rumpus at the First National Convention have turned out to be wrong.

Instead of a war conference this has been a peace session and all the 65 delegates went home happy. The same officers were re-elected.

Robert Leiber, Indianapolis, continues as president; Sol Lesser, vice-president; Jacob Fabian, second vice-president; John Kunsky, third vice-president, and H. O. Schwalbe, secretary and treasurer.

The executive committee elected for the coming year holds Mr. Leiber, Mr. Schwalbe, Sam Katz, Abe Blank, E. V. Richards and George W. Reendle.

ROTHACKER CO. ATTACHMENT

Sumter Calvert, picture salesman, Monday filed a $3,250 attachment in the Supreme Court against the Rothacker Film Mfg. Co., Inc., on a contract of 1917, granting him certain percentages on all bookings for the "Industrialog."

Calvert sets forth he closed contracts with the Brunswick-Balke-Collender Co., the Loose Wiles Co. et al., and is entitled to $3,250 as his share.

MacLEAN COMING EAST

Douglas MacLean and Bogart Rogers, accompanied by their wives, are due in New York about the last week in May. By that time they will have completed "Never Say Die," the third of the productions MacLean has made independently for Associated Exhibitors. The first two were "Going Up" and "The Yankee Consul."

BROADWAY'S BIG BOX OFFICE WEEK ROLLS UP GROSSES OF $238,000

"White Sister" at Capitol, $54,600—"Girl Shy" at Strand, $51,460, Theatre's Second Biggest Week —"Covered Wagon" Closing Run in 59th Week

Easter Week on Broadway set a record for the business rolled up by 10 theatres presenting pictures. The figures were around $238,000.

The top money went to the two big capacity houses, Capitol and Strand. The former with "The White Sister" showed $54,600 and was held over for a second week. The latter house, celebrating its 10th anniversary with the Harold Lloyd comedy feature, "Girl Shy," rolled up $51,460, the second biggest week that the theatre has ever had in its history in receipts. Naturally the film was held over. Thus in two houses alone the business amounted to $106,000.

A third house, the Rivoli, with "Triumph" also did so big a business that that production was held over. Its business was $26,859, the leader of three pictures that did over $20,000 on the week, the other two being "The Confidence Man" at the Rialto, which totaled $22,864, while at the Liberty "The Thief of Bagdad," with a tremendous amount of standing room over the week, showed better than $22,500 on the statement.

There was a comeback all along the line for the pictures that are in for a run in the legitimate houses. At the Cohan "The Ten Commandments" had the second biggest week of its run with a total of $17,212, while "America" at the 44th Street came back with $14,600 and "Secrets" at the Astor showed $13,747.

At the Cameo, where H. E. Butler, who is behind "The World's Struggle for Oil," spent almost double the intake on advertising in the daily papers. He plunged to the extent of $6,000 in advertising over the week, while the returns at the box office showed something like $3,230, this with a second feature, "Second Youth," also on the bill.

The advertising last week was also particularly strong for "Triumph," an extra appropriation of $3,000 being added to the regular Rivoli house quota for a freak campaign that did not seem to lift the business at the house in proportion. It is pretty safe to assume that the house with the first Cecil B. De Mille feature at popular prices since his "Ten Commandments" would have pulled as much as this did at the box office, so seemingly the extra advertising dough was wasted.

With three holdover pictures on Broadway in the bigger picture houses there was but one new arrival for the current week, "Bluff," at the Rialto, which failed to get by Sunday either with the public or the press.

This Week

This week marks the end of the record run of "The Covered Wagon," 59 weeks on Broadway, with a business record that totals an average of around $10,000 weekly, meaning a profit of approximately $3,000 weekly, a total of profit of over $175,000, or more than 50 per cent. of the cost of the picture out of one house alone.

Monday night (next week) the Mary Pickford production, "Dorothy Vernon of Haddon Hall," is to be presented at the Criterion for a run. Hiram Abrams of United Artists is handling this presentation and Wells Hawks is doing the publicity for the engagement.

Estimates for Last Week

Astor—"Secrets" (First National) (1,131; $1.65) Sixth week. Last week business jumped almost $5,000 over the preceding one. The receipts were $13,747, without any outside aid in cut rates.

Cameo—"The World's Struggle for Oil" and "Second Youth" (H. E. Butler) (Goldwyn) (549; 55-85). First time this little house has run double feature bill. "Oil" picture held over this week with "The Enchanted Cottage" with it. Last week little house did $3,229.

Capitol—"The White Sister" (Metro) (5,300; 55-$1.65). After having tremendous run on Broadway at legitimate prices first engagement at popular prices was at Capitol last week. Rothafel gave picture a corking prolog and musical setting and business on week was $54,600, feature holding over for current week.

Cohan—"The Ten Conmmandments" (Paramount) (900; $1-$2). Last week second biggest from standpoint of receipts picture has had. Business jumped nearly $4,000 over previous week, receipts going to $17,212.

Criterion—"The Covered Wagon" (Paramount) (608; $1.50). Final week of record breaker in length of run and receipts of all film history on Broadway. The picture finished Saturday and Monday Mary Pick-

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QUARANTINE HELPING L. A. FILM HOUSES

Meighan's $32,000 Leads—"Triumph" Next With $22,500

Los Angeles, April 29.

The picture houses, with possibly one exception, enjoyed good Saturday and Sunday business. It was especially good, as Sunday the quarantine restrictions kept autoists off the highways due to the hoof and mouth disease, which boosted things generally for the show houses, combined with good attractions that held up the grosses throughout the week.

The most attention was centered on Cecil B. DeMille's "Triumph," which came into the Million Dollar Tuesday. It opened without the usual first night frills, which in no way affected the business. Big lines were out in front during the entire evening.

"The Confidence Man" at the Met easily topped. Sunday alone got close to $8,000. "Ten Commandments" is going along satisfactorily in its 21st week.

At the Mission "Thy Name Is Woman" did well the second week. Jackie Coogan in "A Boy of Flanders" at Loew's for some reason did not share in the big Sunday business, with trade also being off on the other days. "Society Scandal," which did such a smashing business at the Metropolitan a week previous (Holy Week), moved over to the Rialto to good returns.

"Secrets," in its sixth and next to last week at the Criterion, did fairly. The California, holding over "Three Weeks" for a second week, held up nicely.

Estimates for last week:

California—"Three Weeks" (Goldwyn; 2,000; 25-85). Held up well second week. $17,800.

Million Dollar—"Triumph" (Paramount; 2,200; 25-65). Started Tuesday minus usual first night ceremonies, which did not seem to affect the attendance. $22,500.

Metropolitan—"Confidence Man" (Paramount; 3,700; 35-65). Big week for Thomas Meighan. Got off to fine start Saturday, Sunday figures going close to $8,000. $32,000.

Rialto—"Society Scandal" (Paramount; 800; 35-85). Got record business at big Met last week and doing well here. $7,200.

Egyptian—"Ten Commandments" (Paramount; 1,800; 50-1.65). 21st week. $17,400.

Mission—"Thy Name Is Woman" (Metro; 900; 50-1.10. Second week. $7,700.

State—"A Boy of Flanders" (Metro; 2,400; 35-65). Below big Saturday and Sunday business at other houses. $14,200.

Criterion—"Secrets" (First National; 1,750; 50-1.65. 6th week. One more week to go. $5,300.

Miller's—"Let No Man Put Asunder" (Goldwyn; 900; 25-75). Second week. $3,700.

SCARAMOUCHE RETURN GOT $19,000 AT CAPITAL

"America's" Benefit Premiere Brought $25,000 — "Girl Shy" a Leader With $18,500

Washington, April 29.

The past week was a great one for the motion picture houses. The town, with one exception, was entirely pictures, each vying for attention and, what is more, each doing exceedingly well.

The biggest surprise was in the switch of the Harold Lloyd picture, "Girl Shy," from Crandall's Metropolitan to Moore's Rialto. Lloyd's pictures have been shown practically exclusively by Crandall here, thus the switch has caused no end of "talk" among the local theatre men.

The advent of Griffith's "America" was an "event" in every sense of the word.

The matinees are cutting into the gross of Crandall's new Tivoli.

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GRANADA TOPS FRISCO, DOING $21,000

Length Kept 'Dorothy Vernon' from Leading — Think Coogan Through as Draw

San Francisco, April 29.

Were it not for limited capacity and length of feature, two factors limiting gross, the Imperial easily would have walked away from the field this week among the downtown picture houses with "Dorothy Vernon of Haddon Hall." Business started off big and maintained heavy pace, but money will probably not be as large as other theatres.

Second position may be a toss up between the Granada with "Broadway After Dark," and the California with Pola Negri in "Montmartre." Miss Negri got the draw the first day because of personal popularity but the feature is disappointing and the word of mouth advertising cut down attendance.

The Granada's feature pulled fairly well, striking a little better than average and got a little the edge on the California at the end of the week.

After a particularly poor week the Strand climbed up among the leaders with Colleen Moore in "Through the Dark." This star has been a draw here ever since "Flaming Youth," and with an unusually big opening the merit of the feature kept business practically at par.

The Cameo held over "The Storm Daughter" for a second week, and averaged better than expected. The first week of this film was unusually big from the box office standpoint.

California—"Montmartre," starring Pola Negri. (Paramount); (Seats 2,400; scale 55-90). Opening days satisfactory, but business lightened later part of week. Feature not so well liked. $17,000.

Granada—"Broadway After Dark," featuring Carmel Meyers. (Goldwyn); (Seats 2,840; scale 55-90). Opening fair; business through week only average. $21,000.

Imperial—"Dorothy Vernon of Haddon Hall." (United Artists); (Seats 1,400; scale 55-90). Big advance publicity campaign got unusually heavy opening for this feature, and business reported heavy through week. $15,000.

Warfield—"A Boy of Flanders," starring Jackie Coogan. (First National); (Seats 2,800; 55-90). Every youngster in town seemed present at the opening, but the adult draw limited. Receipts first few days way below what this house has been used to, and week will not hit better than low average. Opinion seems current that Jackie is through as a box office magnet for grownups. $14,500.

Strand—"Through the Dark," featuring Colleen Moore. (Goldwyn-Cosmopolitan); (Seats 1,700; scale 30-65). Business opened brisk and maintained satisfactory stride. Picture well done and popular, plus popularity of Colleen Moore. Week will be big for this house. $8,000.

Cameo—"The Storm Daughter," starring Priscilla Dean. (Universal); (Seats 900; scale 35-50). Second week of this feature started off bigger than was expected, and gross will hold up well with first, which was unusually high for this theatre. $2,900.

CARMEN SUIT ORDER

Allowed to Take Depositions—Lavina from Tillamock

Justice Giegerich in the New York Supreme Court has granted permission by default to Jewel Carmen to examine four of her witnesses in the coast by depositions and interrogatories to prove the truth of her birhtplace and age.

Miss Carmen is suing the Fox Film Corp. and the William Fox Vaudeville Co. for $43,500 damages on a film contract.

Miss Carmen sets forth that her real name is Florence Lavina Quick and that she was born July 13, 1897, in Tillamock Co., Oregon.

The suit is based on the allegation the Fox interests caused the Frank A. Kenney Picture Corp. to breach a valuable contract made out in 1918 for a period of two years calling for $450 to $550 weekly salary. Fox alleged it held a prior contract for Miss Carmen's services. On the other hand she alleges that the prior contract was not binding since she was under legal age. This makes the point important.

"WHITE SISTER" DID $11,000 IN 890-SEATER

List of "Names" Failed to Attract Last Week in Kansas City

Kansas City, April 29.

Lillian Gish, "The White Sister," Royal.

Colleen Moore, "Painted People," Mainstreet.

Betty Compson, "Woman to Woman," Liberty.

Alice Calhoun, "A Girl's Desire," Globe.

Thomas Meighan, "The Confidence Man," Newman.

Jackie Coogan, "A Boy of Flanders," Pantages.

Alice Brady (in person), Shubert.

Marjorie Rambeau (in person), Orpheum.

The above menu, featured with names of popular screen favorites appearing in widely heralded plays, augmented by the personal appearance of two prominent film artists, was the Easter week offering of the local managers.

The Week's Estimates

Royal—"The White Sister" (890; 50-75). Lillian Gish. Mrs. Leon Hinkle in a prolog "Ave Maria," the added feature. Record crowds thronged to this little Newman house all week. Starting at 9 and running continuous until 11 at night, seats were sold many times during the day. Despite the small capacity, close to $11,000.

Newman—"The Confidence Man" (Paramount); 1,980; 55-75. Thomas Meighan. Week's results not so good. Added units of entertainment. Around $14,000.

Liberty—"Woman to Woman"; 1,060; 35-50. Betty Compson. "The Transformation of Sal," novelty by local beauty shop, attracted women but not sufficiently to make it noticeable. Around $4,500.

Mainstreet — "Painted People" (First National); 3,400; 30-50. Colleen Moore. Business some better than preceding week, around $12,000.

HOBART HEADS DISTINCTIVE

Henry M. Hobart has been elected president of Distinctive Pictures Corp. He was one of the organizers of the company.

Jefferson Seligman, of the banking firm of J. & W. Seligman & Co., was added to the board of directors, which now comprises Hobart, Charles S. Hervey and Seligman. Hervey was elected treasurer of the company; Richard Whitney, assistant treasurer, and Cornelius H. Miller, secretary.

"GIRL SHY" BREAKS RECORDS IN BOSTON

Surmounts $14,000 at Fenway and Holds Over—"America" in Final Week

Boston, April 29.

The big feature of the business at the picture houses last week was the manner in which the Harold Lloyd feature, "Girl Shy," ran away with the town at the Fenway. The record for the house was broken when the picture grossed better than $14,000. As a result the picture will stay for a second week. At the beginning of this week business was holding up strong, with every indication there would be no slump.

Another feature of the past week was the sudden decision to withdraw the Griffith film, "America," from the Majestic. This picture started in strong, and even during the Lenten season held up wonderfully well. Only in the past few weeks has it shown any sign of slipping. It was decided to take it out before the going became rough, and, as there was a two weeks' cancellation clause in the contract, this was brought into effect. No new picture is booked for the house at present.

"The Ten Commandments," at the Tremont, is plugging along at the same pace, doing about $10,000 weekly, with the picture due to stay for some time to come. The departure of the Griffith film will not mean much to this picture, for opposition will be encountered at the Colonial with the Fairbanks picture, "The Thief of Bagdad."

The Mary Pickford picture, "Dorothy Vernon of Haddon Hall," is rated as a hit at the Park. This picture is now on its second week.

Estimates for last week:

"The Ten Commandments" Tremont (8th week). A bit better than $10,000 for last week.

"America," Majestic (final week). Showed signs of letting down, and as it is now on the ninth week it was figured most of the local patronage had been taken.

"Dorothy Vernon of Haddon Hall," Park (2d week). On first week this picture picked up quite a bit of coin and looks strong.

State using Thomas Meighan in "The Confidence Man" this week. Did better than $14,000 last week with "The Hunchback of Notre Dame."

Fenway—Because of the sensational business the first week the Harold Lloyd picture, "Girl Shy," is being held for a second week. This picture broke the house record, doing $14,000 plus.

Modern and Beacon—"The Great White Way" being used this week. Did very well last week with "Beau Brummel," twin houses grossing $5,500 each.

PHILLY'S BUSINESS CAME BACK, BUT 'LADY OF QUALITY' FLOPPED

Stanley Bounced Up $5,000 Last Week to $25,000—"Commandments" Picked Up in 10th Week—Good List of Pictures to Good Trade

Philadelphia, April 29.

Film business rebounded more satisfactorily than that of the legit houses last week, due not entirely to the nature after-Lenten boom, but also to the presence of several sure-fire drawing cards.

The Stanley particularly jumped in gross with one of its surest box-office names in a new picture, Thomas Meighan's "The Confidence Man," although the critics razzed it as an ordinary program affair, filled with hokum, got the fans.

The matinee business, in particular, showed a big improvement, and this is where the big house's weaknesses have been most noticeable in recent weeks. The surrounding bill was excellent without having anything as business-getting as the Mask and Wig pictures or the Pennsylvanians' (jazz band) but it was undoubtedly the main picture itself that drew the business. The week's gross was reported at $25,000 a gain of slightly over $5,000 on the previous week.

Similar improvement was shown at the Aldine where "The Ten Commandments" entered on its 10th week. Last week, the gross again shot up, the management claiming almost $13,000 which is probably about right. There is no reason now why the picture shouldn't stay at least another month, although the wiseacres are predicting this house (account of location) will feel the warm weather first of all.

There is no question but that "The Ten Commandments" is the season's outstanding film success, although

(Continued on page 34)

$27,000 TOPS DETROIT

"Scaramouche" Leads — Business Good — Three Holdovers

Detroit, April 29.

Business was corking good last week. So much so, in fact, that three pictures are being held over.

"Scaramouche," at the Adams, went over exceptionally well, exceeding the receipts of "The White Sister" for the first week and "The Four Horsemen," all released through Metro.

Estimates for Last Week

Adams — "Scaramouche," Metro special. Prices, 85c. Big houses all week. Hit around $27,000.

Madison — "Great White Way." Admission, 60c. Capacity every night for both performances. Estimated receipts, $17,000.

Capitol—George Beban, in person and in picture, "The Greatest Love of All." Normal business. Estimated, $21,000.

Broadway-Strand—"Three Weeks." Tremendous night business and good matinees. Admission, 75c. Receipts, around $13,000.

Fox - Washington — "The Wolf Man." Estimated, $8,000.

Additional FILM NEWS *On Page 26*

CHICAGO LOOP PUTS ON ONLY TWO NEW PICTURES

"A Son of the Sahara" and "The Confidence Man" Newcomers—All Other Producer-Owned Houses Content With Holdovers

Chicago, April 29.

For some strange reason Loop theatre men last week declined to book in new pictures. In the whole downtown district there were only two new pictures. The Chicago, which runs on the weekly change policy, staged Edwin Carewe's "A Son of the Sahara" (First National Distributed), and did very well with it. The other new picture was the regular booking of Paramount's "The Confidence Man," at McVickers, featuring Thomas Meighan. Meighan is always good for this district which is a neighbor of the department store district where the shoppers make it a drop in.

Others Continue Bills

Most of the continuing shows showed the effect of their stays by declining grosses. One exception was Cosmopolitan's "Under the Red Robe" at Balaban & Katz's Roosevelt. This house is accustomed to runs of four weeks or more and sometimes it takes a few weeks to build a picture up. This seems to be what has happened with the John Charles Thomas film romance. It started slowly, but has been gathering speed gradually to its best figure last week (its second) of $18,000. McVickers got $29,000 with the Meighan subject. The Chicago gross was between $42,000 and $43,000.

Last Week's Estimates

Chicago—"A Son of the Sahara" (First National) (4,400; 55-75). Picture made by Edwin Carewe starring Bert Lytell and Claire Windsor. Got nice patronage, probably the "Sheik" idea of the title having something to do with the women. Off a little from last week, but grossed between $42,000 and $43,000.

McVickers—Moved up toward its $30,000 top on the strength of Tommy Meighan, who is always a draw among the youngsters and women. Matinee business was especially good. House has 2,500 capacity and scale from 55 to 75 cents. House depends more than Chicago on excellence of picture product and less on pull of presentations and music, so that when a screen favorite comes in he gets strong backing. House is operated by Famous Players-Lasky, owned by Jones, Linick & Schaefer. Gross on last week slightly above $29,000 which gives a satisfactory profit.

Roosevelt—"Under the Red Robe" featuring John Charles Thomas in romantic drama. (1,256; 55, 75). Given over to runs of month or so and some pictures pick up and build as they go along. House owned by Balaban & Katz, booked independent of First National. Goes in mostly for super-productions. The Metropolitan film had a slow start, but has progressed. Last week did $22,000 compared to $13,000 the week before.

Randolph—(675, 30). "Daughters of Today," which played to high figures on poster work of suggestive description, other than on hot subject, has begun to tell tale story of inferior picture and promising box office title. Picture made by C. S. Seeley and has as its kick petting parties and a suggestion of a strip poker party. In its three weeks has fallen from better than $8,000 to current week's $6,500.

Orpheum—"Birth of a Nation" (Griffith). Picture in its third week and about standing still. The story is that Jones, Linick & Schaefer are determined to make the film stay for a record and will find means in special exploitation to hold its grosses up. Without special exploitation the total held to the $8,000 of the previous week which fell $2,000 off from the opening week.

Monroe—"Powder River" (U. S. Government war picture) (in 4th week). This is the house operated by William Fox. The war picture got a great flash of publicity on its opening and was figured at near $12,000, which represents capacity on its size. Takings dropped off gradually, but held last week at $9,000, equal to the previous week.

Woods—"Ten Commandments" (Famous Players Special). Business for "$2" (really it is playing at a $1.65 top) picture had staged a comeback after the pre-Easter lull. Its worst total was during Holy Week, when it scored around $13,500. Last week it returned to its former normal of $14,000.

"SON OF SAHARA" FIRST SHOWN IN BALTIMORE

"America" Had Good Second Week There—"Lady of Quality" Liked in Neighborhood

Baltimore, April 29.

The picture houses recovered last week from the Lenten flop "America" entered its second week at the Academy and remained the outstanding film on local reviews.

The Lyceum dropped from the film rank and returned to the legitimate this week.

The novelty of the week was furnished by the Rivoli with a Vincent Lopez, Jr., Orchestra.

Estimates for the Week

Academy, "America" (2d week). Business most satisfactory. Feature got exceptional notices and aided by publicity campaign including tie-ups with local book stores and by disposal of block of balcony seats for schools, etc. Second week, $13,000.

Rivoli, "A Son of the Sahara," latest, and perhaps most pretentious of the sheik films. Advantage of being photographed on the native heath. Mixed reception by the local critics. Vincent Lopez, Jr. Orchestra proved night draw, but afternoon business not wholly satisfactory lately.

Hippodrome, "Barefooted Boy" and vaudeville. Business steady and satisfactory, if not exceptional. About $10,000.

Century, Thomas Meighan in "The Confidence Man." About $16,000.

New, "The Shepherd King." As play, this attraction once held the consecutive run record for Baltimore. As film it didn't repeat. Presented at a tie-up with the local I. O. O. F. About $9,000.

Garden, Tom Mix in "Ladies to Board," and vaudeville. Business fairly steady. About $12,000.

Parkway, Virginia Valli in "A Lady of Quality." Good type of feature for this up-town house. Business picked up considerably. About $4,500.

Metropolitan, "The White Sister." First week and at regular prices. Exceptional business. Close to capacity.

This Week

Academy, "America," (3d week); Century, "Triumph"; New, "Thy Name is Woman"; Rivoli, "The Uninvited Guest"; Hippodrome "Hunchback"; Garden, "A Man's Mate"; Parkway, "The Heart Bandit"; Metropolitan, "The White Sister" (2d week).

ABROAD FOR STYLES

With the idea of getting an advance line on the styles for fall wear, H. M. K. Smith, head of the costume department of Famous Players' Long Island studio, is sailing for Paris this week.

The object is to have the Paramount stars in the mode of the moment in the releases scheduled for next fall and winter, which, however, are to be made during the summer months.

STARTING "MERTON"

Los Angeles, April 29.

"Shooting" "Merton of the Movies" will start at the Lasky lot at Hollywood. James Cruze will direct the picture.

The script is the work of Walter Woods.

Glen Hunter is the star.

BUFFALO NORMAL AGAIN

Week-end Drop Prevented Records —Loew's Bettered $21,000

Buffalo, April 29.

Business at the picture box-offices jumped to dizzy heights again last week. Easter Sunday was reported capacity in all quarters. On Monday, celebrated as a holiday, particularly by the local Polish population, found the theatres packed. The rush continued until Thursday when business took a sudden drop and remained under normal for the balance of the week. Spring weather is thought to have been the cause of the slump.

Last week's estimates:

Hipp (2,400; 40-50) "Rosita." Easter Sunday was the biggest of the current season. The end of the week drop-off kept takings about par. Three-quarters of the week's receipts were registered from Sunday until Wednesday, $18,000.

Loew's (3,400; 35-55) "White Tiger" and vaudeville. Sensational business was registered the fore part of the week, due to the combination of the season and the vaudeville card headed by Rose's Midgets. The first three days marked a record for the house. Over $21,000.

Lafayette Square (3,400; 40-55) "No Mother to Guide Her" and vaudeville. This house also made a sensational start, but fell away toward the end of the week. Estimated $18,000.

Teck (2,000; 50-1.50) "America." Received exceptionally good notices and reported satisfactory by the local public. Night business reported good, but matinees off. Picture remaining one week more. Estimated last week $9,000.

FLAT 20c PRICE SCALE FEATURES DENVER

Bishop-Cass America Inaugurates New Admission—Local Business Fair

Denver, April 29.

The America (Bishop-Cass) has inaugurated a low admission policy that is making the other houses in town sit up and take notice. Several weeks ago the management put in a string of feature pictures at $.65 top. Now it has dropped to 20 cents flat, including tax, day and night, and is still using first release pictures with a 12-piece orchestra.

Last week's estimates:

Colorado (Bishop-Cass). Seats 2,470. Prices 40-50. Constance Talmadge in "The Goldfish," the feature supplemented by Kublick, violinist. Gross for the week approximated $7,725.

America (Bishop-Cass). Seats 1,580. Price 20 cents. Will Rogers in "Big Moments From Little," and Madge Kennedy in "Three Miles Out." Grossed around $2,975.

Rialto (Paramount). Seats 1,050. Prices 35-40. Thomas Meighan in "The Confidence Man," with Grantland Rice's "Sportlights" and Pathe News. Meighan rather disappointed by reason of the hackneyed situations and plot of the story. Grossed near $5,650.

Princess (Paramount). Seats 1,250. Prices 30-35. Dorothy Dalton in "The Lone Wolf," Snub Pollard comedy and Kinograms. Pulled around $5,750.

LARGE PICTURE PRODUCERS SEEKING BEST SCENARIO EDITOR AVAILABLE

Desire Man or Woman with Successful Record Possessing Necessary Ability to Establish Finest Scenario Staff in Motion Picture Industry

One of the largest motion picture producing organizations offers a remarkable opportunity to the right man or woman:

This company is seeking the services of an experienced scenario editor thoroughly versed in every phase of scenario duties; one who possesses to the highest degree the executive ability to surround himself or herself with the very finest talented staff.

The applicant must show by past achievement a keen unfailing sense of sound picture values in addition to a fine imagination that can swiftly and surely visualize the screen possibilities in the manuscripts submitted.

He or she must be a thorough craftsman—a showman as well as artist. To such there is here offered a most remarkable opportunity.

Only applicants possessing splendid records of actual achievement need apply. Of course, all letters will be received in strictest confidence. Address your letter to

Box 71, VARIETY, New York

Coming Soon—

DOROTHY MACKAILL in "WHAT SHALL I DO?"

a Frank E. Woods Special Production

for HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

—and still another Big Spring Picture from Paramount is

ADOLPH ZUKOR and JESSE L. LASKY PRESENT

POLA NEGRI

A Paramount Picture

in "MEN"

A Dimitri Buchowetzki PRODUCTION

Pola Negri's latest and best is coming to the RIALTO Sunday. Story by Dimitri Buchowetzski, famous director. Adapted by Paul Bern, author of "The Marriage Circle." Made in America with all of Pola's old-time fire and abandon. See it! Book it!

FAMOUS PLAYERS-LASKY CORPORATION

2-column Press Sheet Ad

Mats and Electros at Exchanges

REPORTER TOLD HE'S "PERFECT TYPE" IN LOS ANGELES FAKE PICTURE SCHOOL

Evidence Against Half Dozen, Also Makeup Schools, with County Prosecutor, Who Is Ready to Proceed—Variety Reporter Receives Free Information from "Hollywood Screen Artists' Ass'n"

Los Angeles, April 29.

The State Labor Bureau, Hollywood Chamber of Commerce and the Better Business Men's Club of Los Angeles, are all on the rampage to drive out of Los Angeles about 10 cosmetic and picture acting schools, claimed to have been thriving on proceeds received from dupes who have come here to go into the picture field.

Charles F. Lowy, prosecutor in the office of the State Labor Bureau states that at the present time he has sufficient evidence against half a dozen of these concerns that will hold in court. He intends to swear out warrants for the arrest of the heads of these organizations, as soon as word is received from State Labor Commissioner Matthewson of San Francisco to proceed.

Some time ago J. G. Wilcox, who operated one of the picture studios, was arrested on warrants obtained by the State Labor Commission, but when the case came up for hearing it was dismissed through a faulty complaint. Wilcox had his offices at the time of arrest in the Knickerbocker building.

No sooner had the Wilcox offices been vacated than another concern called the Hollywood Screen Artists' Association, took possession of the two-room suite occupied by Wilcox. U. M. Dailey (formerly associated with Wilcox) and Richard Saunders, took over the suite. They had a large sign displayed in the reception room calling attention that the place was formerly occupied by Wilcox, but they had nothing to do with it, and that all information about this man could be gotten from the State Labor Commissioner or police.

They immediately installed a number of salesmen to interview screen prospects who answered advertisements inserted in the daily papers. They carried two advertisements, one asking the prospects to call at the Knickerbocker building, and the other at the Balshofer studios in Hollywood.

One advertisement read, "Screen Artists Productions are now casting for spectacular production. To a few inexperienced men and women who can demonstrate ability to act we will give an opportunity to show same on the screen, and depending on the way you handle your part in the production, so will your future be decided in productions to follow."

The other which asked the prospects to apply at the studio read: "Screen Artists productions are now casting for a strictly non-professional cast in a coming production; only people who realize they must start at the bottom and contemplate making the motion picture business a profession need apply."

Over 200 People Daily

At the Knickerbocker Building more than 200 persons a day answered these advertisements, including a pair of youths employed on Variety, who are anxious to appear as screen stars.

The prospects as laid before them were so glowing a Variety reporter decided he would see what chances he had in the picture field.

He called at the Knickerbocker building suite and as he entered the waiting room was greeted by a comely brunette, who requested he sit down at once and write out an application for an interview.

There were about a dozen others who had done so or were doing so. He stated he was a clerk by occupation, that he had come to Los Angeles to get in the film business and that he had sufficient funds available to last him until firmly established in that field.

The girl took this application into the inner office. Within two minutes the buzzer sounded.

The girl again inquired the applicant's name and took him to a desk in the corner of the room where she introduced him to H. W. Nelson.

Went Right to Work

The latter, a man of 30, affable in nature and manner, and with a flow of language of which any "oil stock" promoter would be envious, went right to work. First he asked whether the applicant wanted to go into the picture business as a profession or whether it was a dollars or cents proposition.

Being a clerk from a small eastern town for the occasion, the reported requested a further explanation. Nelson said that there were so many people coming to Hollywood who thought that all that was necessary to get a job at a studio was to ask for it. "Well," said he, "this is wrong. You know they never see the inside of a studio and of course get sore at the business. If you really feel like studying and learning the business from the ground up you will get the opportunity with us. But you must not expect to earn any money while learning."

Nelson then told the reporter he had noticed on the blank that he had cash on hand. The reply was in the affirmative. Then Nelson said:

"I do not think you will have anything to worry over, for you look like the type of man who will devote his time and attention to his profession. You are bound to be successful and with our organization you have the chance of a lifetime."

Nelson then inquired whether the reporter had ever been inside of a picture studio. The response was in the negative.

"Fine," said Nelson, "you are not studio-wise then and will not try to tell us how to make pictures then."

"A Great Type"

The reporter then inquired, "Do you think I am a screen type?" The reporter was seated. It was doubtless whether Nelson had looked at his height or physique before he sat down. But undauntedly the reply was:

"Why you have the physique and features of a great type and I know that you will have no difficulty in passing our test which will allow you to be a member of the association."

Ignorance was again manifested when the word "test" was mentioned. Nelson then explained that the applicant would have to go to the studio and there he would be placed under the direction of the cosmetic expert who would show him the art of makeup. Following that the director would take him in charge. The director would have him do this, that and the other to qualify him for his work and then they would take his pictures.

Nelson continued:

"We are very particular whom we take. A lot of people came to us at the beginning and we made tests free. They just went out as curiosity seekers and most of them stole our cosmetics. Do you know that they took as much as $60 or $75 worth a day."

The reporter replied it was too bad, that he did not know that any such type of people came to Hollywood.

"Special Attention"

Nelson said they sure did and added: "We will give you the chance of your lifetime now. We will let you come out to the studio tonight and there our director, Mr. Saunders, who was formerly with the Universal and Lasky people as a director, will personally take you in charge. I will speak to him to give you special attention. He will look out for you and I know you will prove a great find for him.

"But, of course, to assure us that you are sincere we will ask you for $5 to pay for the test. If you pass that we will honor you by making you a member of the association, that costs $50, but the $5 you have already paid on account will apply so it will only cost you $45.

"If you become a member of the association, of course, you know that you will have to give us your services for three months without pay.

"You see at first you may not be just as we want you to be, so you will be taught how to sit, walk, move and register expressions.

"It may cost us as much as $1,000 to make you an actor. But during those three monuths we are going to make a motion picture called 'Ambition.' It will be a strictly amateur picture. We have already started to shoot it. You will be one of the cast.

"The picture will be a big feature with comedy, drama, tragedy and Western mixed. That will be the first picture of its kind and only members of the association will be actors.

"When the picture is finished we are going to exhibit in all of the leading picture houses of the country and the returns will be big.

In on 50 Percent

"For the services you have rendered you, with the other members of the association, will participate in 50 percent of the profits we make from the picture. That is going to be a lot of money and you will be well reimbursed for your time.

"There is no reason why that picture will not make $500,000, for we are going to have the biggest releasing organization in the country handle it. The exhibitors all want it, and Mr. Miller of the Business Men's Bureau here, is indorsing us.

"So you see that we are a big concern when Miller is in back of us, and that we will get the best picture houses in the country to play the picture. You cannot loose, let me enroll you now."

The reporter was curious and inquired whether it would be Lasky-Famous Players who would release the film. Nelson told him that it was not they, for his concern was an independent one, but that it would be one of their companies as the Lasky-Famous Players concern was very much interested in Saunders.

Nelson wanted the $5 for the test, but the reporter informed him he was not sure whether his wife would allow him to take up the proposition as it entailed giving three months of his time. Nelson inquired whether the wife would also want to go into pictures. The answer was, "I think I will wait and see what I can do and if I can make good, then I will let her try."

Nelson declared there was no doubt the applicant could make good as well as his wife, of whom he had had no description whatsoever.

The reporter left Nelson promising he would give his answer that evening.

Saunders Not Director

Upon investigation it was ascertained at the Famous Players-Lasky studio that Saunders had never been employed there, but had visited

(Continued on page 33)

The Difference Between—

DAY AND NIGHT

is not more marked than the difference between the usual studio or California made Alaskan picture and

"The CHECHAHCOS"
pronounced CHEE-CHAW-KOS

Directed by
LEWIS H. MOOMAW

Only motion picture ever actually made in Alaska. Exhibitors are going to find it the greatest hot-weather money-getter in the history of the industry.

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A super-special film dramatization
"BARBARA FRIETCHIE"

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Season 1924-1925
Thirty First-Run Pictures

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"One of the funniest pictures we ever saw"
—says Hariette Underhill in New York Tribune

about

THOS. H. INCE'S
'GALLOPING FISH'

with Sidney Chaplin, Louise Fazenda, Ford Sterling, Chester Conklin, Lucille Rickson.

Directed by Del Andrews.

From story by Frank Adams.

Produced under the personal supervision of Thos. H. Ince

Distributed by —
ASSOCIATED FIRST NATIONAL PICTURES

BLUFF

A Sam Wood Production presented by Adolph Zukor and Jesse L. Lasky. From the story by Rita Weiman and Josephine L. Quirk, adapted by Willis Goldbeck. Featuring Agnes Ayres and Antonio Moreno. Shown at the Rialto, New York, week April 27, 1924. Running time 57 minutes.

Betty Hallowell.....Agnes Ayres
Robert Fitzmaurice.....Antonio Moreno
Norton Conroy.....E. H. Calvert
Waldo Blakely.....Clarence Burton
Mr. Kitchell.....Fred Butler
Dr. Curtiss.....Jack Gardner
Fifine.....Pauline Parquette
Jack Hallowell.....Roscoe Karns
Algy Henderson.....Arthur Hoyt

"Bluff" is one of those typical "Saturday Evening Post" light fiction tales that reads great but picturizes without a kick, at least as far as the flapper and high school sheik element is concerned. As entertainment it is below the average as a program picture.

Agnes Ayres and Antonio Moreno are featured at the head of a cast that is light, and neither has anything in particular to do.

This picture is hardly one that can be counted on to get any money for the exhibitor.

The story deals with the power of "Bluff" in New York. The heroine is a dress designer who has struggled to make an impression on the Fifth Avenue clothes creators, but has failed. She has a brother who is a cripple as a result of ha ing been run down by the machine of a political boss whom she is trying to support while the two are pressing an action for damages.

Then at the moment when things seem to be breaking bad the girl gets an inspiration from a daily newspaper story in which the disappearance of a famous European leader of fashion who designs her own gowns, is the leading yarn. The picture of the missing woman shows a startling resemblance to the little designer and she decides on a "bluff" that may put over. She takes a suite in a fashionable hotel, buys some startling gown creations and sends for all of the leading dressmakers in town. She is registered under her right name, but because of the resemblance to the fashion leader they take it for granted that it is a subterfuge that she is employing to remain among the missing and finally she closes a contract.

At that moment the police step in. The political leader has had his henchmen among the cops working and they decide that they are going to put the works to the girl. Either she is the missing woman, who by this time is also wanted for having misappropriated funds from the British Red Cross, or if she isn't she has posed as her and obtained a contract and money under false pretenses.

That is the time for the hero to make good and he does that little thing. He is a lawyer, loves the girl and manages to pull another bluff that gets a settlement of $20,000 for the girl's brother and then comes the usualy happy ending.

Light waisted stuff at the best and not handled particularly well in a pictorial way. *Fred.*

CHASTITY

First National Production, directed by Victor Schertzinger. Story by Ernest Pascal. Edited by Eve Unsell. Featuring Katherine McDonald. At the New York, April 27. Runs 72 minutes.

Norma O'Neill.....Katherine McDonald
Nat Mason.....J. Gunnis Davis
Sam Wolfe.....J. Gordon Russell
Darcy Roche.....Huntley Gordon
Fergus Arlington....Frederick Truesdale
Mrs. Harris.....Edythe Chapman

Those few film fans who believe posing to be the great art of pictures should revel in First National's "Chastity." The ordinary person, however, who demands some action even in "society" pictures, will label it the most boring production of the year. Certainly a more snail-paced film would be difficult to discover.

Katherine McDonald, in spite of her beauty, cannot pose and stall and drag her way through six long reels. Miss McDonald possesses the minimum amount of that quality called by the fan magazines "sex appeal." Consequently she is largely at a loss in the role she essays to portray in this picture.

She is first seen as an ambitious and thoroughly virtuous young actress who sets out to prove to the world (Barbara La Marr to the contrary) a really great artiste can play the famous roles of wicked women of the drama without becoming a siren herself.

The biggest inconsistency in a story of inconsistencies comes right here. Although she does not in reality become an evil woman, she purposely achieves notoriety and scandal for herself by posing as the most sophisticated and loose-living woman imaginable.

The lack of reluctance shown by her uncle, the best friend of her dead father, in accepting her proposition to pose as the man who is keeping her and backing her theatrical ventures, is not only incredulous, but laughable.

If Ernest Pascal was endeavoring to prove that a woman can be good in the eyes of the world and still achieve great dramatic success, he has begged the question entirely and only demonstrated that she can bluff her way into a lot of notoriety without paying the price. There will be many who will decry him even on that supposition.

Victor Schertzinger, who still has to direct a film one-tenth as fine in its line as his song, "Marcheta," has gone back to a lower level than that on which he started some years ago. It is true, however, that he had almost worthless materials on which to work, and some of his recent films, particularly the Coogan productions, show him to be rapidly coming up.

More miscast than Miss McDonald is Huntley Gordon, one of the most virile types in filmdom, playing Darcy Roche, a theatrical producer as sickeningly insipid as his name. Those scenes in which he and the star endeavor to thresh out matters toward the end seem unending and unbearable. Frederick Truesdale, old legit actor, takes all the honors in the impossible role of the uncle-protector.

If there is anything to praise in the picture it is the production itself—up to the First National standard in every detail. There are some striking cabaret shots, and the only bit of physical action, an auto plunging over the Palisades, is well done.

While Katherine McDonald fans have grown accustomed to quiet pictures, this one will put them to sleep.

CUPID'S FIREMAN

Fox production, directed by William Wellman. From the story "Andy McGee's Chorus Girl, by Richard Harding Davis. At Loew's New York, April 22, as half the bill. Runs 57 mins.

Andy McGee.....Charles Jones
Agnes Evans.....Marion Nixon
Bill.....Brooks Benedict
Elizabeth Stevens.....Eileen O'Malley
Chief.....Al Fremont
Turner.....Charles McHugh
Molly Turner.....Mary Warner

It seems that every picture of Charles Jones' becomes better, and Cupid's Fireman" is no exception. Considering that it sports the name of Richard Harding Davis as author, it is just a bit disappointing. It starts out with a rush of human interest, but fails to live up to the early promise.

The Davis story is admirably suited to film purposes. McGee is a lad whose ambition is to join the

(Continued on page 36)

INSIDE STUFF

ON PICTURES

One of the most completely sewed up towns in America from a picture standpoint is Baltimore, where the Whitehurst interests dominate the city. Owning three important downtown houses, the Century, Garden and New, and the Parkway and Peabody at the important junction of North avenue and Charles street, this firm holds the franchises for the Goldwyn-Metro product, Famous-Players Lasky, Fox, Vitagraph, Associated Exhibitors, Cosmopolitan and Selznick leaving the two other first run houses, the Rivoli which draws from the First National product and the Metropolitan taking the Warner Brothers films and others are fillers.

The late C. E. Whitehurst is the man who built-up this chain of houses and his financial connections in the city were so strong that stock in the theatres is, by his design, held by representative bankers of the town.

Another angle to this is that with holdings in the Whitehurst houses, they are likely to look with disfavor on a financing scheme for a new picture house. Dr. J. H. Whitehurst and Thomas D. Soriero are running the theatres since C. E. Whitehurst's death.

The filing of an order in the New York Supreme Court granting Maurice Maeterlinck permission to serve papers in a suit against the Goldwyn Pictures Corp. discloses that the Belgian poet and author essayed scenario-writing.

Maeterlinck is asking $200,000 damages based on a two years contract of February, 1920, whereby he was to furnish Goldwyn with three scenarios and receive one-third of the net profits with a $15,000 guarantee on each film.

Maeterlinck's screen efforts seemingly were not acceptable to Goldwyn which rejected "The Power of the Dead" and other scripts offered to it.

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By AL JOLSON
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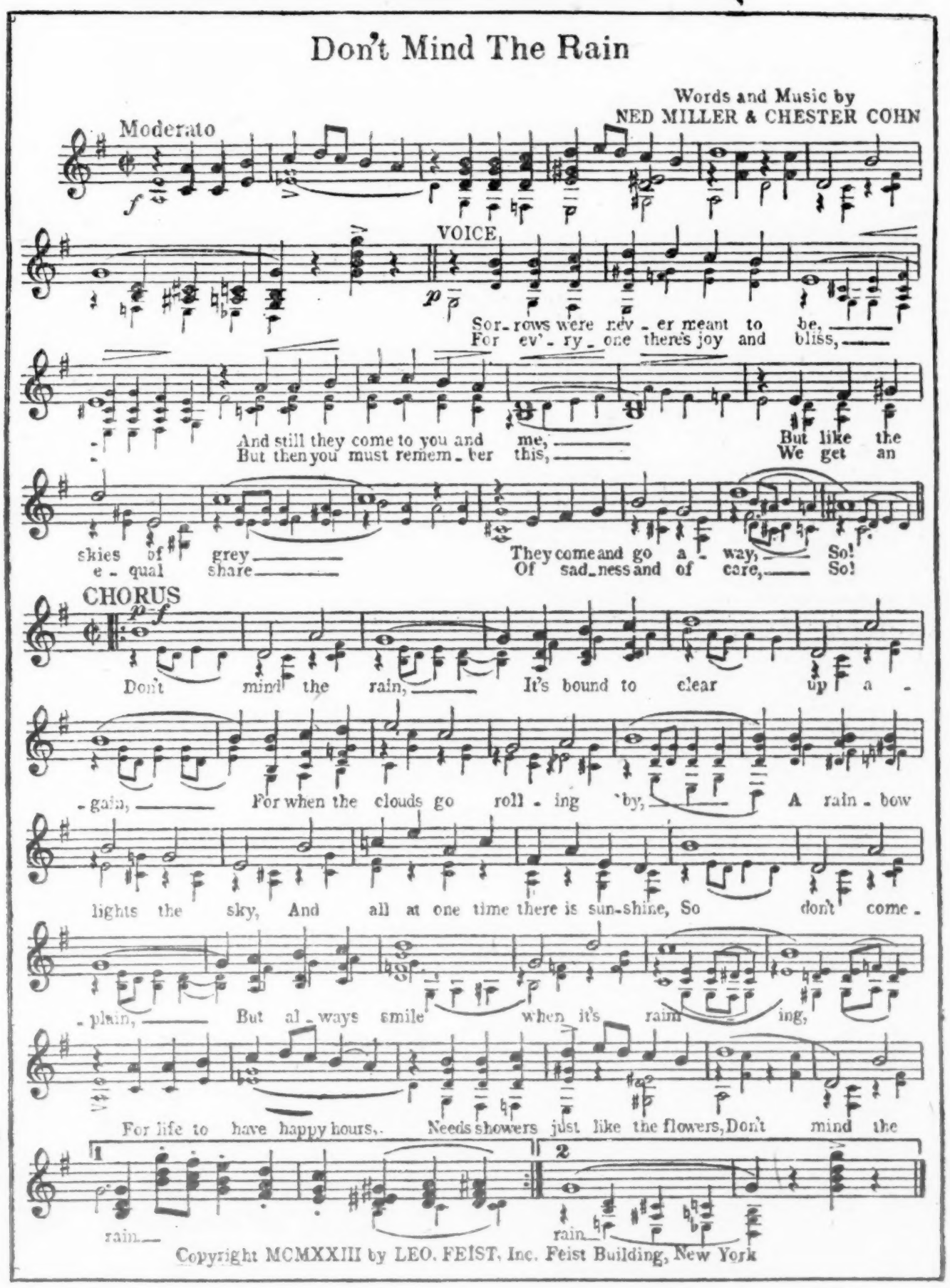

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"ON THE RAFT" (4)
Comedy Skit
18 Mins.; Full (Special)
Hippodrome.

"On the Raft" is played by Tom Howard and Joe Lyons, and William and Joe Mandell, the two teams having done the scene in the "Greenwich Village Follies." William K. Wells wrote the skit, originally, for one of the late James E. (Bluch) Cooper's Columbia wheel shows about six seasons ago. It was part of several of the Cooper shows in subsequent seasons, having been in "Follytown" most recently, on the Columbia wheel two years ago, or thereabouts.

At the Hip, preceding the raft scene, the Allen K. Foster dancing girls were out in "two" for a session of stepping in bathing suits. A storm comes up, well worked at the Hip, and the "Raft" interlude follows.

There's a well-defined story to the skit that has one of the four marooned men on the raft deciding the other three must be cast overboard. The efforts of the three to stay is the basis of the comedy.

And it's all good, healthy hokum, funny when it was in burlesque, and funny in musical comedy and vaudeville. Tom Howard does his natural, dry, humorous hick; Lyons is a legitimate and effective straight, and the Mandells do themselves satfactorily in comedy parts.

All of the four handle their lines and business excellently, and in a house of regulation size "On the Raft" should be a wow for vaudeville. It did passably at the Hip, the spacious amphitheatre being too much for it to do justice to its natural laugh values. *Bell.*

BERRY and ROLLO
Songs and Piano
11 Mins.; One
Fifth Ave.

Two girls with the real thing in appearance, nearly as much stage presence, some little talent and a carelessly mapped-out routine. They open with a rather peculiar medley telling why they will not sing certain songs. The somewhat tactless lyric claims that they should sing one number because the composer promised them two $50 bills if they would use it and another, because the lyric writer did "time" with their brother. It may be new, but doesn't seem to be exactly good taste particularly when one of the writers mentioned is on the same bill.

Following this, four or five published numbers are sold with a good deal of vigor. The girl at the piano has one instrumental solo, but none in the vocal line. This seems to be a mistake as her voice is the better of the two and she seems able to deliver a jazz number with tunefulness as well as pep. Her partner has a nasal quality to her singing that does not become objectional until she attempts a ballad. The harmony is strained and needs much revision.

However, the girls have the two-a-day air about them and after their last and only really satisfactory selection they were accorded generous applause.

WOODIN'S SYNCOPATORS (8)
Colored Jazz Band
17 Mins.; Three
23d St.

This colored jazz band does not distinguish itself from the many other bands of similar grade in the field. It is a capable enough organization, comprising two saxes, tuba, piano, banjo, drums and two cornets, the men being neatly dressed in tuxes.

Their selection of numbers is not the happiest for vaudeville. The vaude patrons like melody and reminiscence in the numbers peddled out. This band has some of the former, but not much of the latter. Their best effort was the "St. Louis Blues" classic, in which the trumpet and banjo scintillated.

It's an all right unit for the pop houses with the question of salary for eight people to be considered. *Abel.*

BILLIE O'BRIEN
Talk and Songs
9 Mins.; One
23d St. (April 28)

Billie O'Brien is a man, despite the spelling of the first name. He is under cork in minstrel get-up plus a swagger stick. Mr. O'Brien has a resonant tenor of the song plugger's type, but his talk perished. He sensed this after a few stories and signalled for his farewell ballad.

The talk was deservedly disregarded. There is no sequence to the gagging, being rambling and disconnected and withal unfunny. His voice is an asset, but he needs something substantial to support it. *Abel.*

CLARK and McCULLOUGH and CO. (7)
Comedy Sketch
24 Mins.; One and Three (Special)
Palace

Two scenes lifted bodily from the '23 "Music Box" production comprise the vaudeville contribution of these two men. The Palace date marks their twice daily debut as the team jumped direct to the musical from burlesque. That they can stay in vaudeville for so long as they wish, in this case, as there was enough material in that particular issue of the "Box" to keep this pair playing at least a year in New York without ever having to go out of the city.

The opening is in "one," under the title of "The Interview," and afterwards switches to "three," where the "Bath Between" scene is given. Neither has any connection to the other, although the obverse is just as true, in that the ne'er do well characters can easily be applied on either end.

Clark is dynamic when shooting it at 'em within 24 minutes. McCullough, as always, provides an excellent foil, but the manner in which Clark predominated in the Broadway show is equally true of the vaudeville premier. Monday afternoon, before the pro-audience usual attendant at that performance, the pair were accorded a three or four-minute reception, while the night show sponsored for an equally responsive opening, though possibly not of the same duration. Any way you look at it both the team and the vehicles used are a vaudeville certainty.

The patriotic parody has been carried over to close the entrancing scene in "one." Throughout, the political patter is fast and sparkling, having a tall, stately blond, Leila Ricard, doing a reporter questioning the "Senators." The hotel scene, following, provides the "hoke" mixings and the action with which the windup is achieved. Four men and the girl supply the support, of which the male contingent give evidence of doing but averagely. But it makes little difference. The two leads are entirely independent of their support, although Miss Ricard gave evidence of meeting all requirements. *Skig.*

"GOLDEN VISIONS" (4).
Posing
7 Mins.; Full Stage
Fifth Ave.

A posing turn that delves a little more deeply into the realms of nudity than is usual, but gets away with it because it is artistically done. A wordy introductory speech by a foreign man with exaggerated mannerisms and gestures and proclaiming the beauty of art, means nothing and will get cat-calls and laughs from any gallery crowd.

The posing is done by two women and a man. They appear to be absolutely nude except for a heavy coating of gilt paint and skin-tight loin cloths. The effects achieved by having red and green lights artistically focused on the figures are really extraordinary. All three pose with grace and statuesque rigidity.

Seven tableaux are included, such titles as "Bachante's Dream," "Idyll" and "Spring" being representative. At the finish, the man who delivered the introduction appears as an artist and calls the figures to life.

Without leaving the pedestal they bow several times. This is the only thing that might be called objectionable, but even it is delicately performed.

The act looks set to close any bill, with its chief asset the fact that the women instead of being the usual fleshy specimens are possessed of slim and well-proportioned forms.

McNULTY and MULLEN
Songs
14 Mins.; One
58th St.

Two men offering a cycle of comedy songs that went over with a bang Monday night. Both have a splendid idea of comedy values and much selling power.

They come on in silk hats, opera cloaks and lace trimmed B. V. D. of purple hue and introductory with a nonsensical ditty "Guess Who We Are." They return with tin-pan headgear and shouldering muskets for an after war song, "What Has Become of Hinky Dink" which clicked readily, especially with the war veterans.

The old standby, "Aching Hearts" with a seemingly unlimited supply of extra verses and another "nut" number concluded the act and sent them away to big returns.

Got over nicely in deuce spot.

"DREAMY SPAIN"
Music, Songs and Dances
18 Mins.; Full Stage (Special Set)
State

Only three principals, but really principals. Senorita Albertina, the prima donna, is a stately good looker with a splendid cultivated voice. Emilia Delirio, lately in White's "Scandals," with Fidel Irazabal are about the best team of Spanish dancers currently flitting around in the varieties.

They have a five-piece string orchestra, employing a violin, guitar, bandola, piano-accordion and a native Spanish drum. The players are perfect types of the Spaniard, and besides giving the dancers perfect tempo, they add local color to the pretty set. This is a Spanish courtyard with a sea and sky perspective backing, softened in effect by a scrim-drop in "one." It is very effective. The principals too are all of the handsome Spanish type, and act with all the abandon of that vivacious race.

Senorita Albertina sings several Spanish barcaroles and lively numbers, all deservedly applauded. These are used in the intervals between dances. Mlle. Delirio and Mons. Irazabal first put over a castanet dance, full of pep, and in this as well as their other terpsichorean numbers the clock-like team work is noticeable. They next put on a tango, which is as good as any similar effect by the best of their competitors, while their Apache number is a wonderful performance. The woman does real falls in this and the man is on his toes close up to her all the time.

A solo by Delirio which can only be described as a Spanish hula hula, is just as artistic as the double numbers, and every dance they did was applauded to the echo. The costumes worn by the principals are gorgeous, some beautiful Spanish shawls being shown.

It is a classy act, full of pep and action and can hold a responsible position on the best of vaudeville programs.

WONDER SEAL
Trained Seal
8 Mins.; Full Stage
Fifth Ave.

Wonder Seal is the only billing given to this act, with the name of the trainer not announced. "Wonder" is putting it rather strongly, although the animal ranks well up with the average in intelligence and ability to perform stunts.

The routine consists chiefly of the juggling and balancing of balls, at which all trained seals seem to be so adept. The final trick, and the best, is the playing of "America" on an eight-horned instrument with the seal blowing the tones through its nostrils. The trainer plays no part in this, and as it is obviously not faked it is enough to put the act over by itself.

Some comedy values are added by the seal's applauding itself and looking at the audience in a most sly and comical manner. The trainer, a young man in tuxedo, intrudes no more upon the work of the seal than necessary, a welcome relief from some of those who try to take the act away from their animal charges. The turn looks set as an opener for the average big-time house.

EDITH FLETCHER and CO. (4)
Singing and Instrumental
12 Mins.; Full Stage (Special)
Robinson Grand, Clarksburg, W. Va.

Clarksburg, W. Va., April 29.

Edith Fletcher probably comes from Chautauqua or concert for she is a high-class singer. She yields enough to popular demand to open with a song carrying appeal and to frequently introduce bits from semi-classical numbers which are popular. She is possessed of a good voice and sings nicely, but the act is put over by her musical assistance in Doris Wittick—piano, Agnes Pringle—violin and Dudley Bush—cello. There is a nice setting. The musicians are on stage at the rise of the curtain and do not leave. They have one number, which is the hit of the act, in which Miss Wittick plays a solo. The rendition of "Dreamy Melody," with Miss Fletcher passing from one instrument to another, is quite effective.

BLEND SISTERS
Songs
10 Mins.; One
23d St. (April 28)

The name sounds like a phony. The sisters look more like mother and daughter. A male pianist accompanies. They have a nice manner of harmonizing, but the act is not vaudeville. It will fit in more in lyceum or chautauqua. *Abel.*

MADGE BROWNIE
Songs; Talk; Dance
13 Mins.; One
23d St.

The only intimation—if her statement is to be taken literally—that Miss Brownie is making her American debut was her own announcement preceding the burlesque Indian number for the closer. She isn't English in dialect, but may be Australian.

Miss Brownie, a mature woman in the 30's (the unchivalrous reference to the age is necessary as detailed later), presented the paradoxical spectacle of a wholesome woman making herself ludicrous. Such attempts have their compensation at times and have been successfully essayed in the past, but do not click in this instance.

In sequence for a better analysis of her efforts, she opens with a comedy song that is none too funny, repeating the choruses over and over to a stage approaching the tiresome. Her head-dress is not very becoming, either. She next does two or three stories in juvenile dialect and impresses highly. A song about "Adam Never Had a Mammy" means nothing. It was at this point Miss Brownie announced her first local appearance incidental to a minute's delay for a change.

Her Indian number, despite the comedy Injun costuming, was only passable. She hopped and skipped around to mild returns.

Miss Brownie suggests latent ability on the character end with the stories. The rest of the act is apple-sauce. *Abel.*

ANN GOLD
Songs
15 Mins.; One
58th St.

Ann Gold is a blonde of engaging personality with a pleasant if not powerful voice, contributing a song cycle that fits her like a tailored garment. All of the numbers are specials and two are interspersed with breezy chatter that helps.

Coming on in an attractive evening cloak over a white bespangled satin dress she sent across a comedy letter song, "You'd Never Know Us Now," a lyrical chant about modern improvements of folks and things in the stix districts. She remained on for "That's What a Man Can't Do," which also carried a comedy slant.

Returning in a bridal costume she got even better results with "I'm Facing the Music" and wound up with "Five and Ten," an impression of a slangy sheet music vendor at the Woolworth emporium who had been unwittingly snared by the stage only to find that Ziegfeld couldn't see her.

Miss Gold chants most of her numbers rather than attempting to carry the melodies but gets the desired effect. The act is well arranged and sure fire for the small timers.

BARRIE OLIVER CO. (5)
Singing and Dancing
18 Mins.; Full (Special)
58th St.

The act is sub-titled "The Dixie Boy and His Mississippi Misses." It opens with a song by the misses who introduce each of the others, all with their heads through the drop. Upon the entrance of Oliver the drop goes up and the girls and he do an ensemble dance to the chorus of his song. One of the girls follows with a solo toe dance, very well executed, and another ensemble number, having the girls as snow birds, follows.

An acrobatic dance by one of the girls is followed by a "Toy Soldier" number, introduced by Oliver and two of the girls doing a buck dance, with no respect for costumes or tradition.

The finale is another dance by the company, each girl in the national costume of five different countries, which looks very well, but the dancing is too similar to some of the stepping done previously.

There is nothing to differentiate this revue from scores of others.

This one may be okay as a flash for the small time.

SMOOTH and SMOOTH
Talk; Song; Dance
12 Mins.; One
23d St. (April 28)

Colored couple. He, under heavy cork; she, a comely woman in a sartorial get-up that can stand improvement. The talk is negligible with a few bright points. His dance work undistinguished and her vocal work fair.

One of the try-outs here. They will probably be more in demand in the colored houses than in organized vaudeville. *Abel.*

TONEY and NORMAN
Song and Talk
17 Mins; One
Palace

Toney has been around for some time and has put together an act that pleased at this house and will do likewise in any of the other vaude theatres.

Working with his wife, "feeds" her husband acceptably, the routine is along conventional lines depending on Toney's ability to push it across. The material is haphazard, but starts off by a cross-fire between the duo on the supposition of a sidewalk pickup. Loose jointed knee action, culminating in a slow motion fall, connected for results every time repeated and the finish was strong enough to permit of Toney's return for his knockneed bit.

A tendency to prolong the encores is a matter which should be looked after as otherwise the act sums up as meeting the requirements of "standard" classification.

Miss Norman makes one costume change while Toney adheres to a slipshod business suit topped by a prop derby.

Spotted fourth the turn had no difficulty, in amusing and closed with sufficient strength to herald it as a surety for once around the circuit *Skig*

OLE OLSEN'S BAND (10)
Instrumental
19 Mins.; Full Stage
Fifth Ave.

Ole Olsen is not George Olsen, the Pacific coast leader. This is the Olsen well established in the cabarets of Cleveland, making his vaudeville debut.

This 10-piece combination promises, with some little more vaudeville training and experience, to make them all step. Certainly for the straight dance rhythms, if vaudeville should not welcome them kindly (which seems highly improbable) they need never worry about their success in a smart cabaret.

The instrumentation is much the same as in other combinations of the sort. More than half the men double on two or more instruments. Olsen is probably the pianist, leading the men and showing remarkable proficiency on the keyboard. There is a trumpeter who ranks with the best, playing a few interludes without mutes or derby and getting the sweetest imaginable tone out of the generally hard cornet.

The hot stuff is largely left to the other trumpet player, who also doubles on the trombone. There are three saxophonists, one of them playing an outstanding bit on the alto sax, and the others squeezing all sorts of melody from the tenor instruments.

The opening selection and the first encore were not up to the standard and handicapped the band in both cases. The rest of the routine suffices, although much of it is unfamiliar. No scenic effects are employed, but a few comic touches are neatly interwoven. The men look exceptionally well in their tuxes, several appearing to be clean-cut college boy types.

The band is of the plutocracy of syncopating orchestras and their vaudeville future should be a particularly rosy one. At the Fifth Avenue, they took three encores and might have played another without cheating.

REIGN AND SINGER
Songs
14 Mins.; One
58th St.

Two women singers, contralto and soprano respectively, get away from the beaten path with their song routine, which contains no pop numbers. There is a piano in the set which both play a little.

One has a freak baritone, which she uses to good effect in a double-voice solo, the other sustains a good natural soprano, but neither shows evidence of having had a great deal of stage experience.

Youth, voices and appearance are in their favor, and they will do nicely as an early offering in the smaller houses.

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HIPPODROME

This week's Hip show is a full-fledged Broadway revue in scope, style and manner of presentation, but still it's vaudeville, and a highly diversified and engrossingly interesting brand of vaudeville. For this is something new, the "built-up" show, an innovation that's going to revolutionize vaudeville as surely and radically as the five-reel pictures changed the film business.

Two acts from the "Greenwich Village Follies" show, which closed recently, are enlisted in the current Hip line-up—Tom Howard and Joe Lyons and William and Joe Mandell. Howard and Lyons are doing their "African Dodger" talking turn, Mandell Brothers their travesty acrobatic specialty, and the four men put on Billy K. Wells' "On the Raft," a skit out of the "Greenwich Village Follies," but not originating in that revue.

Howard and Lyons walked on for a few second in the Mandells' tumbling turn and the Mandells did a burlesque adagio in the "afterpiece" specialties session, introduced in conjunction with the Sam Lanin Roseland Orchestra act. That made three appearances for each team during the show. The "African Dodger" comedy skit was on following the combined opening turn, the latter holding three separate acts—"Three and a Half Arleys," in perch gymnastics; Bob Anderson's educated pony and the Novelty Clintons. A special circus background lent an authentic tang of the sawdust and big tops to the opening, and the three-ring atmosphere was logically furtheranced by intelligently blending in Howard and Lyons' conversational interlude, which is nothing else but circus stuff.

There's no getting away from the fact of the handicaps imposed on talking acts at the Hip. Some acts dependent on dialog succeed in overcoming the Hip's wide open spaces, but, notwithstanding that and despite voices of average caliber carrying to the farthermost reaches of the huge auditorium, spoken comedy lines have their own troubles in registering for full value.

Howard and Lyons got plenty of laughs with their talking exchanges Monday night. Tom Howard's droll and deliberate comedy style penetrated the barriers of ozone successfully, and Joe Lyons also got over surely with his exceptional straight. Lyons is receiving equal billing with Howard at the Hip, and he deserves it. A more intimate house, however, would bring out a fuller appreciation of that "African Dodger" classic, which was billed at the Hip as "Outside the Big Top."

The same obstacle of spaciousness interfered with "On the Raft" (New Acts). It secured laughs, but not with the frequency nor of the heftiness it should have had it not been forced to combat the difficulties of long-distance communication.

Jerry and Her Baby Grands, a sort of pocket edition of Jesse Lasky's anciently remembered "Pianophiends," were third, assisted by eight of Albertina Rasch's toe-dancing coryphees. The four piano girls played some syncopated stuff that was agreeable, but it's pretty pallid entertainment on the whole. The whistling done by one of the pianists Monday night should be eliminated. It was tuneless and lacking in anything above the very ordinary in talent. The Baby Grands held over from last week, and so did the Cleveland Bronner and Ingrid Solfeng ballet, which closed the first part. The Bronner act has picturesque sight values, and is marked with effective color schemes. The dancing discloses little but commoplace capering and the pantomime calls for a vivid imagination to discover what it's all about unless the program synopsis is pretty thoroughly dissected. The stage pictures, however, make up materially for the absence of a terpsichorean punch.

The Mandell Brothers were fourth, and did nicely with the familiar exaggerated trampoline acrobatics, laughs punctuating the routine with sufficient repetitiousness to send the act across safely.

Blanche Ring and Charles Winninger were next to closing. The latter's comedy stuff clicked unerringly. Miss Ring, looking as slender as a debutante and considerably more agile, did a couple of her old successes and made 'em stick. Winninger's trusty trombone came in handy at the Hip. He's a versatile performer who knows every trick of the trade. The Ring and Winninger combination closed to sincere returns and the biggest of the night.

Dorothy Jardon opened the second half and did three numbers, a rather brief cycle for a singer of her attainments. She was in good voice, singing with a perfect regard for pitch and phrasing, but did not arouse the enthusiasm her vocal gifts justified.

Sam Lanin's Orchestra closed. A good band that plays as well as any jazz organization can. Estimating the abilities of the various bands is purely a matter of personal opinion. The chances are that if a screen were placed in front of 10 standard jazz organizations and the various boosters for each were told to pick out their favorites the so-called experts would likely as not pick one as the other. Jules Levy, trumpeter and a corking exponent of the "hot" technic, is a son of the celebrated Jules Levy, cornetist, who during his career was a topnotcher of the first water. Young Jules is ably sustaining the family rep.

The Allen K. Foster girls worked like veritable beavers throughout the show, building up a number of the specialty turns with their competent routine stepping. The "afterpiece" numbers included in the Lanin band act had Miss Jardon doing a current pop waltz song, Blanche Ring warbling the ever green "Bedelia," Charlie Winninger clowning, the Baby Grands co-operating in selections with the Lanin band, and the entire ensemble of Hip choristers executing some fast foot work besides some comedy dancing by the Mandells.

While every turn didn't score as well as its merits warranted, the show shaped as a good one, with the "building-up" mentioned previously giving decidedly helpful assistance.

Business was capacity downstairs and nearly that in the balcony, with the gallery sparsely inhabited, the house rating as good.

Bell.

PALACE

The most important thing at the Palace this week is Clark and McCullough. Other than that it's just a vaudeville show, and nothing to go into hysterics about.

But the current layout marks the vaudeville debut of this pair, who recently completed their second season with the "Music Box" of '22, to which production they jumped direct from burlesque. What they did in the then $4.40 show is significant of what the couple will do within the confines of the twice daily houses. If there ever was a "pushover," this is it.

Beyond that interlude it amounted to simply a straight evening of proverbial routine playing to corking business and bringing forth but three high lights in Cliff Edwards, Clark and McCullough, and Ben Bernie's band.

Edwards was on early, No. 2, and alone, through Lou Clayton having quit at the matinee and the No. 2 spot. According to the applause the reduction to a single failed to impede the act, as the vocal half strummed and sang a quartet of numbers. Edwards actually tried to get away from a speech but was forced to conversation. He stopped it cold.

Bernie's Band, constituting a New York return, following an absence of some months, listens as possessing an improved combination that still remains an act besides simply playing dance music. The orchestra, 12 pieces, obliged with seven selections, two of them encores, which are neatly conceived as to orchestration, efficiently played, and not without a degree of showmanship. Mixed up with Bernie's chatter it pleased all the way. The band is due to open at the Shelburne, Brighton Beach, the middle of May, and should be a cinch aggregation for a dance floor.

The Tom Davies Trio, on motored bicycles circling a bowl, opened, with William Seabury placed after the Edwards holdup. The dancer revealed enough eccentric stepping to easily slip by, while the early position magnified the effect of a swing, in handling the girl, which was later repeated by another act. Assisted by Ina Alcova and a pianist Seabury looks well set for the larger houses. Miss Alcova injects an abundance of energy into her work, of which that on her toes gains the most recognition.

Trixie Friganza was spotted fourth, providing very much of her previous dialog while emerging from numerous costumes. Doing 19 minutes brought a lapse that would increase Miss Friganza's value were it eliminated and the running time sliced to not over 15. Toney and Norman (New Acts) were one ahead of the Bernie band, doing nicely with their crossfire.

Only three acts in the after portion, started off by Juliet, who had a hard time of it when the requests started through the house insisting on a Jolson impersonation. The girl dodged, ducked and sidestepped as long as possible but finally was forced to go through with it, when the why of the stalling became most apparent. Slipping a bit in another instance, through forgetfulness, failed to improve the general performance to the point where the 35 minutes consumed was additionally regrettable.

Clark and McCullough (New Acts) spaced the closing trio of turns whence came Benson and Massimo. The latter insertion is a straight acrobatic act attempting to break away from conventional through comedy and the inclusion of a feminine dancer. Before the men could reach their athletic work over half the house had departed. The opening is doubtful as to merit, but the general idea will probably do for houses other than the Palace. Monday night it was hard sledding, the phoney getaway was of no assisttance, and the act ended to a house that was entirely upon its feet and in retreat.

Skig.

58TH ST.

One of the season's best bills here for the first half. Typical warm weather entertainment leaning heavily towards comedy and five out of the six-act brace clicking with laugh material. The bill held four familiars and two new offerings, the latter contributed by McNulty and Mullen, spotted second, and Ann Gold in fourth place. (New Acts).

The bill was a zippy one with the Amaranth Sisters and Co. introducing with an eyesome flash that was a combination of dancing by the girls and acrobatics by two male partners. The combination of material may not be entirely new but the arrangement is. The specialties are well set and seem to dovetail with each other instead of the usual thrown together hodge-podge. The girls are attractive and accomplished dancers. Their routines are neat and well executed. The men offer just enough of the acrobatic stuff to make it interesting without being tiresome.

Dan Jarrett and Co., the latter comprising an attactive blonde girl and another chap, clicked from the start in their tragicomedy on matrimony. Although somewhat patterned after another skit which also gives an inside slant on the dual personalities of a married pair it is abundant with bright lines and brighter situations. It is well cast and had no difficulty in scoring in the third spot.

Those ever reliable recruits from the burlesque, "Broomstick" Elliott and "Babe" La Tour goaled them with nifty hoke, dancing and instrumental numbers and stopped the show next to closing. Elliott's hick type is an excellent contrast to the robust "Babe" and both do excellent team work insofar as selling their material is concerned. "Babe's" tricked up ballyhoo in which she extols the charms of "her daddy" undoubtedly has the girls all set for the appearance of a sheikish gent when out strolls Elliott with his misfit suit and hick appearance.

The reaction sends them into howls from which they never get a chance to recover for the remaining 10 minutes. Elliott's comedy eccentric is a gem and "Babe's" slangy Jane type will hit anywhere. After responding to three legitimate encores they eased off with some more clowning.

The Jolly Cork Minstrels, contributed by Eddie Horan, Al. Edwards, George Cunningham, Tom English and Harry Armstrong—all old timers—closed with a series of songs, dances and singing served up in typical minstrel fashion. The audience here are ever responsive to old-timer turns, but in fairness to this one it may well be said that the boys got over on their merits.

"The Galloping Fish" (Thomas Inve) was the screen feature.

Business capacity Monday night.

STATE

The Four Readings, who have been on the big time for years, are opening this program with the same success and their tricks are just as clever and sensational as ever. Walsh, Reed and Walsh, with a straight singing act, got over very nicely on second. They finished with paraphrased opera, which somewhat interfered with Gould and Rash, who followed. These, too, are straight singers, who also finish with opera parodies. Both have fine voices, however, and stopped the show with one of their numbers. They finished strong with their own version of "Rigoletto." Two such similar acts following each other argues a faulty bill.

Jean Barrios, female impersonator, has improved in performance and the production of his act. His costumes are handsome, especially the rhinestone gown. The set is also in good taste. His impersonations of famous players satisfied the State audience, although they were not too faithful to the originals. He stopped the show, however, and his pianist deserves some of the credit. He is clever, yet unobtrusive.

Following him were Lane and Barry, and then "Dreamy Spain" (New Acts), closed the vaudeville.

"A Boy of Flanders," Jackie Coogan, was the picture.

81ST ST.

The 81st St., situated between the two Keith big timers, Riverside and Palace, has been playing a six-act and feature picture policy since it opened. Three weeks ago the Keith office announced the house would change policy and use the manner of presentations so effective at the Hippodrome.

The policy is now in its second week and the changes in smooth working order. They are modified greatly when compared to the lavishness of the Hippodrome flashes, but eight of the Albertina Rasch ballet girls made two entrances in the Gilfoyle and Lang act, giving it a bit of a flash, but not spotted exactly right.

Aside from the presentation idea the 81st St. has hit upon an innovation that will make it a popular house with the jaded vaudeville fan who knows all the curtain speeches of the "fave's" by heart. No act is allowed more than two bows unless legitimately encored further, no stalling, milking or bow stealing is tolerated, with the result the show plays as smoothly and swiftly as a toboggan slide.

The schedule is adhered to strictly, the enunciators changed after the second bend and no spot light plays on the empty first entrance to cue the audience into recalling the departed entrance.

Monday night Eva Tanguay headlined in fifth position, did her full act by popular acclaim and was in her dressing room earlier than she has been in months, not because she wasn't one of the hits of the bill, which she was, but because each act semed to be imbued with the idea of giving it to them and leaving them.

After Tanguay, the Dora and Ed Ford Revue, with Bob Adams, a mean hard-shoe assistant, hung up a dancing hit. Dora is a pip of a looking blonde with no respect for triple time buck. A double waltz clog by Lottie and Ed Ford also clicked, as did Dora and Ed's triple time stuff in "The Toy Soldier" routine. They closed the vaudeville portion before intermission and the feature picture, "Sporting Youth," which was preceded by a presentation, a pair of headlights and loud honking of back stage horns on a darkened stage. Illumination revealed a prop racing car with a human pilot visible in the driver's seat.

Emmett Gilfoyle and Elsie Lang, third, took the comedy hit. Gilfoyle has a long memory and knack of selling the hoke sure fire for the pop houses. His advancement is just a question of material, for he has unbroken succession of show stopping performances in the intermediate houses. Miss Lang is a good looking, nicely figured foil who flashes musical comedy wardrobe in a one-girl fashion revue, which was padded out this week by the Rasch ballet of eight. The ballet worked as though ad libbing with the graceful stuff, but got over optically.

Three Musical Avolos, billed as making their first American appearance, seemed as familiar as some of the neighbors' children. They have been around longer than the program printer. They opened speedily.

The Dixie Four ran into rough going with their usual sure-fire vocalizing. The "yodeling" and "caliope" bits just just laid there and the tenor's tremolo top note pulled snickers during a solo ballad, but the colored boys sure goaled them when thye started to strut their stuff. Their usual drawn-out encore was not used.

Business was heavy, looking like capacity, as it should be, at this house at the prices. This calibre of show, hopped up with the Hippodrome trimmings, will keep the house filled and seems the right policy. Jack Potter, the new manager, in soup and fish and a two-gallon hat, in the lobby, deserves sartorial brackets.

Con.

5TH AVE.

The addition of one, good, strictly comic double or single act would have made the first half lineup at the Fifth Avenue this week a show and a half.

There were several different sorts of snickers and smiles and even a few howls at the dancing of Miss Williams (Williams and Keene), but no real consistent laughing spells all evening.

Nevertheless it measured up as a bill well above the average. Business was up to standard, rather surprising as no big "name" was featured and the film was the usual makeshift stuff.

Following the Wonder Seal and Berry and Rollo (New Acts), both doing nicely, Paul Gerard Smith's semi-dramatic skit "Compliments of the Season" was third. John Clayton has succeeded Garry Owen as the jail-bird lead. He gives an adequate performance, more than can be said for the other three members. It is mediocre acting that keeps this rather novel and appealing sketch from getting over as it should.

Artie Mehlinger and George Meyers, reunited after the former's various sojourns by himself, followed and scored heavily enough for a speech. Mehlinger must have the right songs to sell and at present there are one or two he is using that fail to click and slow up the whole act. Meyers' famous medley, reinforced by one of his newest and biggest, "Sittin' in a Corner," with special lyrics throughout sung by Artie, is the punch that kayos them.

Fifth, Williams and Keene proved the hit in a show of hits. Miss Williams' dancing appears to be the best thing in eccentric stepping seen in weeks and as a gill-sized comedienne she is hardly less able. She has mastered the art of mugging as well as expressionism in every movement. Keene, too, has the perfect sense of timing in his dance work and his appearance and feeding are both in keeping with the turn's general excellence. If the show had had just a few minutes more of such roars as resulted from their all-too-brief ventriloquial bit it could hardly have been criticized as lacking in comedy.

Powers and Wallace were next-to-closing, following Ole Olson's Band, a combination new to vaudeville but well established in the Cleveland cabarets and bidding fair to duplicate their three-encore hit here anywhere. (New Acts.) Powers and Wallace had tough sledding at first as the crowd was expecting some of the low comedy that had been forthcoming all evening. But the man's adept manner of delivering the mild comedy and the genuinely funny wedding bit at the end, landed them soundly.

"Golden Visions," a posing turn with the accent distinctly on the vision, closed, and naturally held everyone. (New Acts.)

ON BROADWAY

(Continued from page 13)

he is broke he decides to kidnap her and take her down to Dawson and sell her.

The last two acts take place in a dive, where the girl finally arrives and is offered to the highest bidder, with the result that she is finally made the stakes in a card game. Just as the heavy who has won her is about to drag her to a room in the upper part of the house a bolt of lightning strikes him and crashes about half of the house.

In the final act it is all straightened out with the girl proven as the daughter of the wandering A. Levy, and she and Pat O'Day, the copper of the Royal Mounted who sought her out and saved her from the fate that she was to receive at the hands of the heavy wins her as his own.

There is a lot of good meller in the piece and there likewise is the usual comedy relief. As a whole, however, the piece isn't what one would call sure fire unless it can be put over to the public by some trick.

It is, however, a piece that women will like, and it carries a lot of raw stuff from time to time. As an instance, there is the fallen woman of the dance hall who informed the heavy that she thinks "his father was a bachelor" and the conversation of the "boys" who have been on the trail for six months who must have "liquor, dancing and dames." One wants a fat one and the other a "skinney one."

Inez Plummer plays the role of the "girl," doing it as much along the lines of Lenore Ulric as she can. Louis Bennison is the heavy and gives a corking performance, but Robert Strange as the heroic Northwest Mounted seemed a little light for the role. Harry R. Allen in a comedy role in the last two acts scored terrifically, while Adda Gleason as a fallen woman who was a dope fiend managed to score nicely.

For a laugh at the kind of meller that you liked as a kid this is worth seeing, but that is about all.

Fred.

ANNUAL EQUITY SHOW

Five hours of show and five hours of varied entertainment, skilfully put together and admirably projected—that sums up the Equity Special Show given Sunday night at the Metropolitan before an audience that included the $16.50 seatholders down to the occupants of the topmost Met. balcony.

The credit for much of the show goes to Joe Santley, who, as its director-general and the moving spirit behind most of the sketches and turns, threw in many new ideas and disclosed one comic sketch in the first half worthy of a spot in a big revue, the "Romeo, Juliet, Johnny and Jane" skit.

George LeGuere was the general manager of the show, which started at 8 o'clock and ran until one. Fritz Williams was chairman of the entertainment committee.

A long overture with the orchestra under the direction of Victor Baravalle started. Then came a song, "Moon Love," words by P. G. Wodehouse and music by Jerome Kern, sung by Ethelind Terry, supported by a chorus of men and women, all known Broadway names. This was in "two," and Miss Terry sang from a high swing, later descending.

Immediately following came the laughing riot of the show, "Do You Remember When?" a caricature on the olden variety shows. The Great La Tour and Co., refined acrobats, first, done by Hansford Wilson and May Vokes, with May as the smirking assistant. Neapolitan Street Singers next, Phil Baker and Arthur West, and both pulled some wise comedy. Then came Bobby Clark and Paul McCullough, as Prof. Mohamed Mahoney and Co., expert paper tears—old stuff with a line of cross-fire that won terrific applause. When a capacity audience in the Metropolitan begins to applaud, the Verdun bombardment looks sick. W. C. Fields did burlesque juggling with his Sphinx-faced assistant for more laughs.

Harry Kelly and George Rosener next, with Kelly as a phoney dog trainer. Laughs here, too, while Florence Moore following as Mme. Lotta Pipes, opera singer, kidded the Met stage a little by doing ridiculously what Bori, Galli-Curci and the others take seriously.

The Oil City Quartet on next to shut, composed of John E. Hazzard, Robert Woolsey, Frank McIntyre and Solly Ward, and as Bobby Clark comments, "They didn't sing good, but they sang loud."

Closing this show was the Paul Whiteman Orchestra, announced as Fadet's Lady Orchestra and packing a laugh when Paul and his boys were disclosed as "dames."

Great stuff all the way through, and it is a pity that the laughs weren't spread out further instead of being concentrated, as the second half needed 'em to make a perfect revue.

Santley's sketch, "Romeo, Juliet, Johnny and Jane" was next, acted by Stanley Ridges, Ivy Sawyer, Mrs. Thomas Whiffen, Hal Skelly, Luella Gear and Marjorie Gateson. One

(Continued on page 38)

BILLS NEXT WEEK (MAY 5)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from. The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

An asterisk (*) before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
Mosconi Family
Grace LaRue
M & M H Hamilton
Russian Art Co
Marcel & Seal
McLellan & Sarah
Le Grohs
Schichtl's Manikins
(Two to fill)

Keith's Hipp'drome
Russell & Pierce
Robinson Elephants
Dorothy Jardon
Dooley & Morton
Yvette & Band
T & B Healy
Riggs & Witchie
(Two to fill)

Keith's Riverside
S S Leviathan Band
Welch Mealy & M
(One to fill)
1st half (5-7)
Merritt & Coughlin
Margie Coates
Redmond & Wells
Ibach's Band
(Two to fill)
2d half (8-11)
The Reformer
McKay & Ardine
(Others to fill)

Proctor's 5th Ave.
2d half (1-4)
Sully & Houghton
T Claire Co
Ruth Roye
(Others to fill)
1st half (5-7)
Wm Smythe Co
Brown & Whittaker
Eva Tanguay
(Others to fill)
2d half (8-11)
Eva Tanguay
(Others to fill)

Proctor's 23rd St.
2d half (1-4)
Ben Beyer Co
Kingston & Ebner
Bob LaSalle Co
(Others to fill)
1st half (5-7)
Madam Zoronda
Trip to Hitland
(Others to fill)
2d half (8-11)
Barney Gilmore Co
Marino & Martin
(Others to fill)

FAR ROCKAWAY

Columbia
2d half
Fisher & Gilmore
Mel Klee
(Others to fill)

BROOKLYN

Keith's Bushwick
U S Jazz Band
Bert Fitzgibbon
Moss & Frye
M Fuller Co
Kluting's Animals
Chester Fredericks
(Others to fill)

Keith's Orpheum
Clark & M'Cullough
Koun Sis
Trixie Friganza
Pisano & Landauer
Clayton & Edwards
Adams & Lilyan
Anderon & Pony
H Beets & Partner
(One to fill)

JAMES— —BELLE

KELSO and DeMONDE
in "KEEP KOOL" at
Garrick, Philadelphia

Ted Claire Co
Morris & Campbell
Shriner & Fitz'mons
Grace Hayes
Watts & Hawley
Lytell & Fant
Lloyd Nevada Co
(One to fill)

Keith's Alhambra
F Brunette Co
4 Mortons
Jos B Stanley
Jack Osterman
McCarthy Sis
Hilton & Norton
Dixie 4
Marcus & Carlton
(One to fill)

Keith's Royal
Rooney & Bent Rev
M Hedman Co
Stephens & H'llster
Ruth Budd
Abbott & White
Musical Hunters
(Three to fill)

Keith's 81st St.
The Arleys
Scanlon Denno & S
Lulu McConnell
Hurst & Vogt
Marta Farra
(One to fill)

Moss' Broadway
V Bergere Co
Joe Browning
Harrison & Dakin
Ben Merhoff
(Others to fill)

Moss' Coliseum
Breitbart
(Others to fill)
2d half
Breitbart
Wm Ebbs
(Others to fill)

Keith's Jefferson
Ruth Roye
Worden Bros
(Others to fill)
2d half
Joe Howard's Rev
Williams & Taylor
Margie Browning
(Others to fill)

Keith's Fordham
Joe Howard's Rev
Williams & Taylor
(Others to fill)
2d half
D & E Ford Co
Howard Kyle Co
Pinto & Boyle
Worden Bros
(Two to fill)

Moss' Franklin
Charissi Family
Billy Glason
Fisher & Gilmore
Montana
(Two to fill)

Moss' Flatbush
A & F Stedman
Murray & Allen
Jack Lavier
(Others to fill)

Keith's Greenpoint
2d half (1-4)
Rice & Cady
Smith & Barker
Elliott & LaTour
(Others to fill)
2d half (8-11)
Ruby Royce
(Others to fill)

Keith's Prospect
2d half (1-4)
Mabel Burke
Rose & Thorne
Petticoat Band
(Others to fill)
1st half (5-7)
Dancing Kennedys
Singers Midgets
(Others to fill)
2d half (8-11)
Singers Midgets
Heras & Wills
(Others to fill)

Mervin F. Sandman, D.D.S.
PYORRHEA SPECIALIST
516 Fifth Avenue, New York
Cor. 43d St. Murray Hill 1212

2d half
Ruth Roye
Birchmann Band
(Others to fill)

Moss' Regent
Birchmann Band
Howard Kyle Co
Margie Brownie
(Others to fill)
2d half
Billy Glason
C Coleman
Wm Smythe Co
(Others to fill)

Moss' Hamilton
1st half
C Coleman
(Others to fill)

Proctor's 125th St.
2d half (1-4)
Fox & Mack
Pinto & Boyle
Fisher & Gilmore
(Others to fill)
1st half (5-7)
Melva Thelma
McKay & Ardine
(Others to fill)

Proctor's 58th St.
2d half (1-4)
Melson's Catland
Stanley & Edwards
Sid Hall Co
For Pity Sake

Moss' Rivera
Mel Klee
Gilfoyle & Lange
(Others to fill)
2d half
Montana
(Others to fill)

ALBANY, N. Y.

Proctor's
Carsen & Kane
Laura Ormsby Co
William Kent
Bobby Henshaw
Collins & Hart
2d half
The Vanderbilts
Ruth Day
Senna & Dean
Frank Richardson
Sun Dodger

ALLENTOWN, PA.

Orpheum
Gene Morgan
Raymond & Royce
K O'Hanlon Co
(Two to fill)
2d half
Anthony
Billy Bachelor Rev
Joseffson's Flanders
(Two to fill)

AMSTERDAM, N.Y.

Rialto
Bert Melrose
Gilbert & Maye
Senna & Dean
Frank Richardson
2d half
Ponzinis Monkeys
Barton & Young
Carson Rev
(One to fill)

ASBURY PARK

Broadway
Reeder & Armst'ng
(Others to fill)
2d half
Niobe
Young America
(Three to fill)

ATLANTA

Lyric
(Birmingham split)
1st half
Walter Gilbert
4 Miners
Chong & Moey
Yorke & King
Elroy Sis

AUBURN, N. Y.

Jefferson
4 Madcaps
Lillian Gonn
Roy LaPearl
Rays Bohemians
2d half
L & L Revedo
Clevel'nd & Downey
Brady & Mahoney
Youth

BALTIMORE

Maryland
Ontario 2
Sargent & Marvin
Lew Seymour Co
4 Camerons
Blossom Seeley Co
Romeo & Juliet
Frank Crummit
Frank Van Hoven
(One to fill)

BATON ROUGE

Columbia
(Shreveport split)
1st half
Walter Fisher Co
Fern & Marie
The Enchanters
2d half
Hap Hazard & M
Dave Roth
Rolland & Rae
Rome & Dunn
Heider's Follies

CANTON, O.

Lyceum
Chester & Devere
Helen Moretti
Rose Wyse 3
Edith Fletcher Co
(One to fill)
2d half
3 Ronards
Samarof & Sonia
Armstr'ng & Phelps
(Two to fill)

CARB'NDALE, PA.

Irwin
Frank Reckless Co
Willie Solar
(Three to fill)
2d half
Creedon & Davis
(Others to fill)

CHARL'ST'N, W.V.

Kearse
Mack & Karl
Making Movies
(Others to fill)
2d half
Dick Ryan
Ferry Corwey
Kikuta Japs
(Two to fill)

CHESTER, PA.

Adgement
Hussell & Myers
Rubini & Ross
Holders Follies
Morris & Shaw
Amac
2d half
Great Johnson
Melinda & Dade
Gehan & Garretson
Loughlin & West
Wallie James
The Enchanters

JACK POWELL SEXTETTE
"WATCH THE DRUMS"
Keith Circuit

Jean & Val Jean
Jeanette Childs
Nevins & Gordon
Rudell & Dunigan
Higgins & Blossom

BINGHAMTON

Binghamton
Wilber & Adams
Bingham & Meyers
Rubeville
O'Brien & Jos'phine
(One to fill)
2d half
Henry Sullivan
Blossom Heath Ent
Mary Ann
(Two to fill)

BIRMINGHAM

Lyric
(Atlanta split)
1st half
Mazie Lunette
Frank & Barron
Latell & Vokes
Caupaulican
Steele & Winslow

BOSTON

B. F. Keith's
Cecilia Loftus
Fortunello & C'lino
Georges Dufranne
Morton & Glass
Morton & Glass
Glenn & Jenkins
Ted Lorraine Co
Coscia & Verdi
Willie Rolls

Boston
Kennedy & Kramer
Kilpatrick & Jose
Dugan & Raymond
Claude & Marion
Carey's Band
Carey's Band

Gordon's Olympia
(Scollay Sq.)
Pilcer & Douglas
Billy Hallen
B Geiger & Ball
(Two to fill)

Gordon's Olympia
(Washington St.)
B'linger & Reynolds
Eckert & Francis
G'zell White's Rev
(Two to fill)

BROCKTON

Strand
Feema's Marionets
Foley & Jerome
Wanzer & Palmer
Joe Roberts
(One to fill)
2d half
Allen & Grayce
(Others to fill)

BUFFALO

Shea's
Leyland & Shannon
Pietro
Kelly & B'mingham

CINCINNATI

Palace
Canary Opera
Elsie White
Cahill & Romaine
Mavourneen
Norwood & Hall
LaVole & Lane Rev
Wood & White

CLARKSBURG

Robinson-Grand
Dick Ryan
Ferry Corwey
Kikuta Japs
(Two to fill)
2d half
Erford's Oddities
Mack & Earl
Norma
(Two to fill)

CLEVELAND

Palace
V Lopez & Orch
Flo Lewis Co
Nance O'Neill Co
Rockwell & Fox
Arnaut Bros
Deban & Mack
Young Wang Co
2 Gezzis

105th St.
Monroe Bros
Jean Granese Co
Dancing Wild
Spencer & Williams
Roger Imhoff Co
Edith Clifford Co
Clem Bray's Orch

Hippodrome
Gordon & Day
Heller & Riley
Frank Hunter Co
Tom Mahoney
Kay Spangler Co

DAYTON

B. F. Keith's
3 Whirlwinds
H Berry & Miss
H B Toomer Co
Pressler & Klaiss
(One to fill)
2d half
Les Gladdens
Carleton & Bellew
Louise Lovely Co
Klass & Brilliant
Bryan & Broderick

HERBERT JOSEPH
ASHLEY-DORNEY and CO
HUGHES & MANWARING, Reps.

King Beatty
G S Melvin
Patricola
H Stoddard & Band
Haynes & Beck

CAMDEN, N. J.

Tower's
Lady Alice Pets
Meehan & Irwin

DETROIT

Temple
Francis & Frank
M'Farlane & Palace
Hermine Shone Co
Walsh & Ellis
Nan Halperin
Roberts & G'dorf Co
Klein Bros
Bessye Clifford

EASTON, PA.

Able O. H.
Anthony
B Bachelor Rev
Joseffson's Flanders
(Two to fill)
2d half
Gene Morgan
Raymond & Royce
K O'Hanlon Co
(Two to fill)

ELMIRA, N. Y.

Majestic
Aeroplane Girls

JACKSONVILLE

Arcade
(Same 1st half bill plays Savannah 2d half)
The Ernests
Leola Lucey
Byron & Haig
Simpson & Dean
Buckridge Casey Co
2d half
B & E Coll
Jones & Rae
Minstrel Monarchs
F Joeffrie Co
L Bennett Co

STRASSLE'S WONDER SEAL
THIS WEEK
Proctor's Fifth Ave. } FIRST HALF
LAST HALF { Riveria, Brooklyn
DIRECTION
ALF T. WILTON

Mary Ann
Weber & Elliott
Blossom Heath Ent
Art Miller & Co
2d half
4 Madcaps
(Others to fill

FALL RIVER

Empire
J &H Sheilds
Gene Martini
Herbert & Neeley
Family Ford
Burke & Durkin
4 Ortons

GERMANTOWN

Orpheum
Royal Gascoynes
Melinda & Dade
4 Horsemen
Pinto & Boyle
Gomez 3
2d half
Geddis 3
Will J Ward
Marion Murray Co
(Two to fill)

GRAND RAPIDS

Empress
Sally Beers
Harry Holman Co
Val Harris
Fred Ardath Co
Rose & Moone Rev

JERSEY CITY

State
2d half (1-4)
McCarthy Sis
Mosconi Family
(Others to fill)
1st half (5-7)
Ruby Royce
Law Breakers
2d half (8-11)
Nelson's Catland
Margie Coates
Brown & Whittaker
Ibach's Band
(Two to fill)

JOHNSTOWN, PA.

Majestic
Cooper & Lacy
Constance Craven
The Vanity Shop
Primrose 4
Lucy Gillette Co
2d half
Chevalier Bros
Marie Allyn Co
Bann & Mallon
Ambition
(One to fill)

LANCASTER, PA.

Colonial
Al Striker
Bayes & Speck
Billy House
Kellum & O'Dare

PERT KELTON KEITH-1926

GREENSBURG

Strand
Chic Overfield
Lorimer & Kay
The Hollanders
Valentine Vox
Carmody Dancers
2d half
3 Bradnas
Inez Hanley
Liddell & Gibson
Edith Fletcher Co
(One to fill)

HAMILTON, CAN.

Lyric
Tanaraki Japs
Glenn & Richards
Ed E Ford
(Three to fill)

HARRISBURG

Majestic
Chrissie & Daley
(One to fill)
2d half
Mack & Velmar
Mazetti Lewis Co
(Three to fill)

LEWISTON, ME.

Music Hall
The Duponts
Johnny Hyman
Valda & Co
(Two to fill)
2d half
Betancourt Co
Joe Roberts
(Three to fill)

LG. BRANCH, N.J.

Main St.
2d half
Reeder & Armstr'ng
(Others to fill)

Beginning May 1st, MR. ARTHUR FISHER
for ten years booking manager of this agency, will become a member of our concern
THE FALLY MARKUS VAUDEVILLE AGENCY
1579 Broadway BRYANT 1389-1390 NEW YORK CITY

Thea Alba
Ward & Hart
A & M Havel
(One to fill)
2d half
DeDios Com'dy Circ
Barton Jolm Co
Cr'ford & Br'd'rick
Kentucky Kernels
(One to fill)

HAZELTON, PA.

Feeley's
2d half
G & M Moore
Willard
Harry Downing Rev
(Two to fill)

HOLYOKE, MASS.

Victory
Gordon & Rica
Roberts Jackson Co
Reed & Termini
Harry Hines
(One to fill)
2d half
The Braminos
Melva Thelma
J C Morton Co
Baker & Rogers
Scanlon Dennos & S

LOUISVILLE

Mary Anderson
Rich Hayes
Smith & Strong
McLaughlin & E
Stars of Future
Dem'rest & Collette

LOWELL, MASS.

B. F. Keith's
Hall Ermine & B
Dainty Marie
Freda & Anthony
Towa & D'Horteys
Sampson & Douglas
Demarel & Vail

LYNN, MASS.

Olympia
Betancourt Co
Mutual Man
Ed Lowry
The Steppers
2d half
Jack Conway Co
Robey & Gould
J & N Olms
(Two to fill)

MANCHESTER

Palace
Georgia Howard
B Arlington Co
Murray Bennett
Herbert Lloyd Co

NORFOLK

Academy
(Richmond split)
1st half
Anderson Yvel
Coley & Jaxon
Polly & Oz
(Two to fill)

NORRISTOWN

Garrick
2d half
Lady Alice Pets
Cook & Valdare
(Three to fill)
2d half
Beege & Qupee
Wanzer & Palmer
Margaret Padula
Gertie Falls Co
(One to fill)

McKEESPORT

Hippodrome
Chester & Devere
Helen Moretti
3 Renards
(Two to fill)

MOBILE

Lyric
(New Orleans split)
1st half
Perez & M'guerite
Barber & Jackson
Elaine & Marshall
Moore & Freed
Mlle Ivy Co

MONTGOMERY

Grand
2d half
C & E Gress
Jason & Harrigan
Chas Morati Co
Walter Brower
Shadowland

MONTREAL

Imperial
(Sunday opening)
Dorothy Byton Rev
Thomas J Ryan Co
Quixie 4
Kay Hamlin & Kay
Masters & Grace
Holmes & Holliston

Princess
(Sunday opening)
Juggleland
Moody & Duncan
Anger & Packer
Duci de Kerekjarto
McIntyre & Heath
Healy & Cross
Berk & Sawn

MT. VERNON, N.Y.

Proctor's
2d half (1-4)
Roe Reeves
Williams & Keene
A Stone Co
T & B Healy
(Two to fill)
1st half (5-7)
Heras & Willis
M Hegedus Co
(Others to fill)

NANTICOKE, PA.

State
J & M Moore
Creedon & Davis
Clayton
(Two to fill)
Willie Solar

PATERSON, N. J.

Majestic
2d half (1-4)
Chester Fredericks
A Real Romance
Fields & Johnston
Enchanted Studio
(Two to fill)
1st half (5-7)
Foster Ball Co
Marino & Martin
(Others to fill)
2d half (8-11
Redmond & Wells
(Others to fill)

PAWTUCKET

State
Dale & DeLane
(Others to fill)
2d half
Waco 4
Lime 3
(Three to fill)

PHILADELPHIA

B. F. Keith's
Ben Beyer
Miller & Capman
Claudius & Scarlet
Hy Watson Jr
Craig Campbell
V & E Stanton
Gus Edwards Rev
Moore & Arnold
(One to fill)

Alhambra
Orren & Drew
Rome & Dunn
(Three to fill)
2d half
Francis & Wilson
Lizzie B Wilson
4 Horsemen
(Two to fill)

Allegheny
J & J Gibson
Paganna
Marion Murray Co
Fields & Fink
H Nazarro Co
2d half
Gomez 3
Allen & Canfield
Dan Coleman Co
Furman & Evans
John B Hymer Co

Broadway
3 Kirkilles
Hamilt'n & Buscher
Frosini
John B Hymer Co
2d half
J & J Gibson
Zelda Santley
Rome & Gaut
Dave Thursby Co

Cross Keys
Gordon's Dogs
Combe & Nevins
The Awkward Age
Ashley & Dorney

ANNOUNCEMENT EXTRAORDINARY
GORDON and HEALY
In preparation "ELEVATED LOVE"
by WES FRASER

(Others to fill)

NASHVILLE

Princess
Musical Johnstons
Marcelle
Anderson & Burt
Pearson N'port & P
Garcinetti Bros
2d half
Harv'd W'fred & B
Keane & White
Geo B Alexander Co
Adams & Griffith
Burglar's Union

NEWARK, N. J.

Proctor's
Sybil Vane
Mr & Mrs J Barry
Avon Comedy 4
Al Herman
(Two to fill)

NEW BEDFORD

Olympia
Allen & Grayce
Bevan & Flint
J & N Olms
(Two to fill)
2d half
Johnny Hyman
Mutual Man
Foley & LaTour
Valda & Co
(One to fill)

NEW ORLEANS

Crescent
(Mobile split)
1st half
The Rosaires
Janis & Chaplow
Hyman & Mann
Kicks of 1924
2d half
Royal Gascoynes
Hamilt'n & Buscher
Pinto & Boyle
Sailor White Co
(One to fill)

Earle
Radio Fan
Bison City 4
Miacahua Co
Elliott & LaTour
Billy Sharpe Co
Nixon & Sans
Thank You Doctor
Frank Mullane
Oakes & DeLour

Globe
Billy & Mal LaVar
Ardelle Cleaves
T & D Ward
Dwyer & Orma
Owens Campbell Co
Hal Nieman
A Night in Spain
Ross & Edwards
Prof Nakae Co

Grand O. H.
Francis & Wilson
Lizzie R Wilson
Greenwood Rose Co
Rome & Gaut
Temple Glee Club
2d half
Camille 3
Frosini
The Awkward Age
Sully & Thomas
H Nazarro Co

Keystone
Raymond Wilbert
Cook & Valdare
Rolland & Ray
Allen & Canfield
Powell 6
2d half
3 Kirkilles
Combe & Nevins
Ashley & Dorney
Ben Meroff
(One to fill)

Nixon
Carpos Bros
Furman & Evans
Paul Decker Co
Dave Roth
Dave Thursby Co
2d half
Ray Wilbert
Meehan & Erwin
Walter Fishter Co
Fields & Fink
Springtime Rev

Wm. Penn
Camille 3
Ben Meroff
(Three to fill)
2d half
Carpos Bros
Otto & Hammer
Fargo & Richards
Powell 6
(One to fill)

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 Broadway (Putnam Bldg.), N. Y

Fern & Marie

OTTAWA, CAN.

Franklin
Martinet & Crow
Lew Rice
Walsh Sis
Mack & Lane
J R Johnson Co

PITTSBURGH

Davis
Van & Schenck
DeMarcos & Orch
Laura Pierpont Co
Signore Friscoe
Henry & Moore
H & G Ellsworth
Les Kilcks
3 Melvins

Harris
Pat Ahearn
Hill & Quinnell
Charles Gerard
Hardy Stout & F
Caesar Rivoli
The Saleros
Morris & Townes

Sheridan Sq.
Chevalier Bros
Marie Allyn Co
Bann & Mallon
Ambition
(One to fill)
2d half
Cooper & Lacy
Constance Craven
The Vanity Shop
Primrose 4
Lucy Gillette Co

PITTSFIELD

Palace
The Braminos
Paul Brady
L White's Ent
Foley & LaTour
Wireless Ship
2d half
Gordon & Rica
Fargo & White
8 Mascots
(Two to fill)

SYRACUSE

B. F. Keith's
Lucas & Inez
Florence Brady
Scholder Sis
Yorke & Lord
Frank Dixon Co
Syracuse Collegians
Dooley & Sales
L & H Ziegler

Proctor's
L & L Revedo
Brady & Mahoney
Henry Sullivan
John O'Brien
Clevel'nd & Downey
Youth
2d half
Aeroplane Girls
Carroll & Gorman
Bungalow Love
Rays Bohemians
(Two to fill)

TOLEDO

B. F. Keith's
Carleton & Bellew
Louise Lovely & Co
Klass & Brilliant
Bryan & Broderick
(One to fill)

NOLAN LEARY
with HELEN KEITH JOHNSTONE
in "YES MEANS NO"

PORTLAND, ME.

B. F. Keith's
Rubini Sis
4 Diamonds
Will Morris
Chain & Archer
Tivoli & Levere
Coogan & Casey

POTTSVILLE, PA.

Hippodrome
Hap Hazard & M
Jean Godfrey
Fargo & Richards
Will J Ward
Al Tucker's Band
2d half
Gordon's Dogs
Paganna
Greenwood Rose Co
Orren & Drew
Kicks of 1924

PROVIDENCE, R.I.

E. F. Albee
T J Crane
Beatrice Herford
Wanzer & Palmer
(Others to fill)

RALEIGH

Auditorium
(Augusta split)
1st half
Morak Sis
M'Cormack & R'gay
Madeline Young Co
Carlisle & Lamal
Selbini & Grovini

READING, PA.

Majestic
DeDios Circus
Lang & Volk
John Barton Co
Cr'ford & Br'd'rick
Kentucky Kernels
2d half
Chrissie & Daley
Thea Alba
2d half
3 Whirlwinds
H Berry & Miss
Henry B Toomer Co
Pressler & Klaiss

TORONTO

Shea's
Block & Dunlop
Coyne & French
Dooley & Ames
R E Ball & Bro
Venita Gould
Bob Hall
Bert Sheppard Co

TRENTON, PA.

Capitol
2d half
Al Striker
Bayes & Speck
Kellam & O'Dare
(Two to fill)

TROY, N. Y.

Proctor's
The Vanderbilts
Dixon & O'Brien
Edith Clasper Co
Barton & Young
2d half
Una Clayton Co
Newell & Most
Laura Ormsby Co
50 Mils Fr Bway

UNION HILL, N. J.

Capitol
2d half (1-4)
The Pickfords
Berry & Rollo
Runaway 4
(Others to fill)

UTICA, N. Y.

Colonial
Homer Romaine
Hutton & O'Connor
Mrs. Valentino

OTIS MITCHELL
and MARYLAND SINGERS
Headlining on Keith Circuit
Singing Southern Songs of the Sixties
Direction HARRY WEBER

Ward & Hart
A & M Havel
(One to fill)

RICHMOND

Lyric
(Norfolk split)
1st half
Stan Kavanaugh Co
Jewell & Rita
(Three to fill)

ROANOKE, VA.

Roanoke
(Same 1st half bill plays Winston-Salem 2d half)
J Amrosos Co
Mae Francis
J J Baker Co
Lloude & Goode
(One to fill)
2d half
Rogers Sis
Mack & Stanton
Cotton Pickers
Lang & Haley
M Clifton Co

ROCHESTER

Temple
Van Armand's Mins
(Two to fill)
Lottie Atherton
(Others to fill)

WASHINGTON

Keith's
Apartment to Let
Beecher, Wyndham, Cooper & Browne
Irving & Moore
Moran & Mack
Golden Visions
La Pargo's Band
Walters & Walters
Pert Kelton Co
Reck & Rector

Cosmos
Reynolds & White
Billy House Co
Elm City 4
(Two to fill)

WATERTOWN

Olympic
Lottie Atherton
(Others to fill)
2d half
Homer Romaine
Hutton & O'Connor
Mrs Valentino

Bob & Peggy Valentine
"Artistic Hokum"

F & T Sabine
Allen Taylor & B
(Three to fill)

SALEM, MASS.

Federal
Tuscano Bros
Marguerite Padula
Robey & Gould
Jack Conway Co
(One to fill)
2d half
The Duponts
Bevan & Flint
(Three to fill)

SCHENECTADY

Proctor's
H Hawrot & Boys
Carroll & Gorman
Una Clayton & Co
Scanlon Dennos & S
Morton & Gordon
2d half
William Kent
Bobby Henshaw
Bert Melrose
(Two to fill)

SHENANDOAH

Willard
Harry Downing Rev
2d half
Frank Reckless Co
Al Tucker & Band

WHEELING, W.V.

Victoria
Karle & Rovini
Lester & Gilmore
General Pisano
Lazar & Dale
(One to fill)
2d half
Karle & Rovini
Williams & Delacey
Howard & Lind
Johnny Murphy
Lorraine S'naders

WILM'GTON, DEL.

Aldine
Great Johnson
Otto & Hammer
Gehan & Garretson
Dan Coleman Co
Wallie Jones
Geddis 3
2d half
Russell & Hayes
Rubini & Rosa
Paul Decker Co
Morris & Shaw
Amac

WOONSOCKET

Bijou
Waco 4
Lime 3
(Three to fill)
2d half
Dale & DeLane

Stan Stanley Co
(Three to fill)

YONKERS, N. Y.
Proctor's
2d half (1-4)
Margie Brownie
Thank You Doctor
Willie Solar
(Others to fill)
2d half (8-11)
Trip to Hitland
(Others to fill)

YOUNGSTOWN, O.
Hippodrome
3 Bradnas
Tom Mahoney
Hughes & Burke
Inez Hanley
2d half
Carmody Dancers
Lazar & Dale
Ross Wyse 3
(Two to fill)

CHICAGO KEITH CIRCUIT

DETROIT
LaSalle Gardens
Helen Staples
Langford & F
Cervo & Mora
2nd half
Texas Comedy 4
Ling Foo Co

PAUL WHITEMAN'S ARCADIA ORCHESTRA
Under the Direction of
AL MITCHELL
ARCADIA, PROVIDENCE, R. I.
Second Year

2nd half
Stone & Joleen
Bi Ba Bo

FT. WAYNE, IND.
Strand
Kelso Revue
Palace
Minstrel Memories
Warren & O'Brien
2nd half
Langford & F
G McFarland

INDIANAPOLIS
Palace
Texas Comedy 4
Ling Foo Co
Danny Graham Rev
2nd half
Peggy McIntosh Co
Harry Regal Co
Cervo & Mora

LOUISVILLE, KY.
National
Peggy McIntosh
Harry Regal Co
Danny Graham Co

LEXINGTON, KY.
Ben Ali
Ford & Truly
Alex Roach Co
2nd half
Alton & Allen
L & M Wilson

PADUCAH
Orpheum
Alton & Allen
Leach LaQuinlan
2nd half
Jimmy Fletcher
James Kennedy Co

WINDSOR, CAN.
Capitol
Fisher & Smith
Fred Lewis
Stone & Joleen
Along B'way
K Sinclair Co
2nd half
Helen Staples
Warren & O'Brien
(Others to fill

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
I Jones & Band
Brennan & Rogers
Nienmyer & Morgan
At Country Club
Kane & Herman
F Sylvester Co
Jane Green
State Lake
(Sunday opening)
Harry Carroll Co
Lewis & Dody
Lemaire & Ralston
Vadie & Gygi
Five Avolons
Enid Markey Co
Dornfeld
Recoma

DENVER
Orpheum
(Sunday opening)
Alma Neilson Co
Ernest R Ball
Robert Reilly
The Remos
Chic Sale
Mack & La Rue
Reveries

DES MOINES
Orpheum
Torcats Roosters
Holmes & La Vere
Mullen & Francis
Stewart Sis Band
Cherry Sisters
2nd half
Jack Hanley
Sweet Sixteen
Olsen & Johnson
Eddie Nelson

KANSAS CITY
Main Street
Lohse & Sterling
Regan & Curliss
F Farnum BAnd
Lynn & Howland
Carl Rossini Co

LOS ANGELES
Hill Street
Fenton & Fields
Green & Myra
E & B Conrad
The Blanks
Danoise Sis

OMAHA, NEB.
Orpheum
Leo Beers
The Sharrocks
Bert Hanlon
Mrs Leslie Carter
Thos Swift Co
Carnival of Venice

PORTLAND, ORE.
Orpheum
Sophie Tucker
Alexandria
The Faytons
Cook & Cowan
Burns & Allen
3 Weber Girls
Bill Robinson

SAN FRANCISCO
Golden Gate
(Sunday opening)
Jos K Brown
Kranz & White
Gattison Jones
Harry J Conley
Brekers Bears
Allyns Aces
Orpheum
(Sunday opening)
Choos Fables
Clarence Nordstrom
Tempest & D
Inez Courtney
Russell & Pierce
Stella Mayhew
Kitaro Japs

ST. LOUIS
Orpheum
(Sunday opening)
Lillian Fitzgerald
The Cansinos
Shaw & Lee
Twin Beds
Jules Furst
Marjorie Rambeau
Leo Beers
Jackie & Billie

ST. PAUL
Orpheum
(Sunday opening)
Jack Hanley
Sweet Sixteen
Olsen & Johnson
Eddie Nelson
Corradini's Animals
Emil Demarest

Sampsel and Leonhard

China Blue Plate
Orpheum
Emma Corrigan Co
Gretta Ardine
Olcott & Polly Ann
Conlin & Glass
Henry Santry
H & A Seymour
Strobel & Mertens
Jack Wilson

MILWAUKEE
Palace
(Sunday opening)
Wellington Cross Co
Johnny Burke
Patton & Marks
Powers' Elephants
Bert Swor
De Haven & Nice
B Sherwood & Bro

OAKLAND, CAL.
Orpheum
(Sunday opening)
Harry Green
World Make Believe
Beeman & Grace
De Jari
Bobby Mandell
2nd half
Joyce Lando & Co
Mullen & Francis
Elliott Dexter

SEATTLE
Orpheum
Brown & Sedano
Al K Hall
Jean Boydell
Ben Welch
3 Medinis
Dainty June
McCormack & W

SIOUX CITY, IA.
Orpheum
4 Fayre Girls
Calvin & O'Connor
Different Revue
Little Billie
Margaret Young
(One to fill)
2nd half
Torcat's Roosters
Stuart Girls
Indian Follies
Margaret Young
Valentinos & B
(One to fill)

POLI CIRCUIT

BRIDGEPORT
Poli's
Clark & Crosby
For Pity's Sake
(Three to fill)
2nd half
3 Golfers
Phil Cook
(Others to fill)

Bob Murphy And
Shura Rulowa
(One to fill)
Palace
McWalters & Tyson
Little Cinderella
Zelays
(Others to fill)
2nd half
Tuscano Bros
Jack Clifford
Cook & Rosevere
A Friedland Co
(Two to fill)

HARTFORD
Capitol
3 Golfers
George Lyons
Keno & Green
Swartz & Clifford
Skelly Hait Rev
2nd half
Romaine Bros
Jim & Jack
Zelays
Little Cinderella
Kola Sylvia Co

MERIDEN, CONN.
Poli's
Phil Cook
(Others to fill)
2nd half
Edward Blum
(Others to fill)

NEW HAVEN
Palace
Physical Culture
Bob Murphy And
Belle Baker
Jack Clifford
Shura Rulowa
2nd half
Ward & Dooley
El Cleve
Clark & Crosby
McWalters & T
Keno & Green
For Pity's Sake

SCRANTON, PA.
Poli's
Gardner & Aubrey
A & A Shirley
Robison & Pierce
Honeymoon Cruise
2nd half
3 Lordons
Rector & Barnett
Clark Morell
Honeymoon Cruise

SPRINGF'D, MASS.
Palace
Romaine Bros
Vernon
Mildred Andre Girls

B & E Borman
O'Donnell & Blair
2nd half
Homer Coghill
Frank Jerome & E
Fleming Sisters
Doc Baker's Rev
(One to fill)

WATERBURY
Palace
Ward & Dooley
El Cleve
Cook & Rosevere
Jim & Jack
A Friedland Co
2nd half
Physical Culture
George Lyons
Skelly Heit Rev
Schwartz & Clif'd
O'Donnell & Blair

WILKES-BARRE
Poli's
3 Londons
Rector & Barnett
Mack & Velmar
Clark Morrell
M Lewis Co
2nd half
Gardner & Aubrey
A & A Shirley
Robison & Pierce
(Two to fill)

WORCESTER
Poli's
Homer Coghill
F Jerome & Evelyn
Fleming Sisters
Doc Baker's Rev
(One to fill)
2nd half
Vernon
B & E Gorman
Belle Baker
Mildred Andre Girls
(One to fill)

LOEW CIRCUIT

NEW YORK CITY
State
Alex'ders & Evelyn
Bent & Clare
Nonette
Callahan & Bliss
Ed Janis & Co
American
Mlle Charmeuse Co
Vincent & Franklyn
Coulter & Rose
Cassler & Beasleys
2d half
3 Langfields
Goelet & Hall
Jean Barrios
Burns & Kissen
Golden's Act
Boulevard
Visser 3

A pound a day will keep Ziegfeld away.
HELEN BIRMINGHAM
Per manager, HARRY CHARLES GREENE

Rome & Bolton
Melodies & Steps
Alice Morley
Sky High
Lane & Barry
Reuters
2d half
Lumars
Leon Varvara
Getting It Over
Goss & Barrows
Donovan & Lee
The Gilberts
(Two to fill)
Victoria
Beehe & Hassan
Mabel Best
Rickard & Gray
Jarrow
Biltmore Orch
2d half
Visser 3
L & M Hart
Snow & Norine
Senator Murphy
M Rogers & Boys
Lincoln Sq.
R Selden & Bro
McGreevy & Peters
Leon Varvara
Cheyenne Days
(One to fill)
2d half
Wilfred Dubois
Selig & Mann
Just A Pal
Mort Fox & Girls
Cassler & Beasleys
Greeley Sq.
Takewa Japs
Selig & Mann
L & M Hart
Snow & Norine
Burns & Kissen
Golden's Act
2d half
Beehe & Hassan
Vincent & Franklyn
Pardo & Archer
Alice Morley
Cheyenne Days
(One to fill)
Delancey St.
Lumars
Goelet & Hall
Pardo & Archer
Senator Murphy
B Rhodes & Friends
2d half
Rose Selden & Bro
Ryan & Ryan
Armstr'g & Gilberts
Roatino & Barrett
Rickard & Gray
Royal Venetian 5
National
Benzai 3
Moore & Dale
Jean Barrios
Ward & Raymond
Sunbonnets
2d half
Witt & Winters
Zelda Santley
Lloyd & Goodman
Coulter & Rose
Melodies & Steps
Orpheum
The Cromwells
Marjorie Burton
Oliver & Olson
Zelda Santley
Lloyd & Goodman
McCoy & Walton
Getting It Over
2d half
Takewa Japs
4 Byron Girls
Hoey & Bellew
Lane & Barry
Sunbonnets
Avenue B
Seymour's Family
Dorothy Wahl
Wedding Ring
Mantilla & Seed
Dancing Shoes
2d half
Dance Rays
Jack Ryan & Co
M Montgomery
Bobbe & Stark
Geraldine Miller Co

BROOKLYN
Metropolitan
Cook & Shaw Sis
Purcella Bros
Seminary Scandals
Will Morrissey
L Girlie & Senia
Fulton
3 Langfields
Ryan & Ryan
Armstr'g & Gilberts
Donovan & Lee
M Rogers & Boys
2d half
Banzi 3
Rudinoff
Oliver & Olson
B Rhodes & Friends
(One to fill)
Gates
Witt & Winters
4 Byron Girls
Rudinoff
Mort Fox & Girls
Royal Venetian 5
2d half
Holden & Graham
Mabel Besthoff
McGreevy & Peters
Jarrow
Biltmore Orch
Palace
Dance Rays
Jack Ryan Co
M Montgomery
Bobbe & Stark
Geraldine Miller Co
2d half
The Cromwells
Nada Norraine
Wedding Ring
Wedding Ring
Mantilla & Seed
(One to fill)
Warwick
Bohn & Bohn
L'rence & Bensley
(Three to fill)

2d half
Seymour's Family
Jean & Clare
Cassell & Burton
Dancing Shoes
(One to fill)

ATLANTA
Grand
Bellis 3
Milo
Clayton & Dennie
Oddities 1924

NEWARK, N. J.
State
Pat & Julia LaVallo
Josie Rooney & Co
B Foy & Family
Clark & Villani

MARTY WHITE
THE SINGING HUMORESQUE

Bell LeClair
Polly's Pearls
3 Rounders
Caulfield Ritchie Co

BIRMINGHAM
Bijou
Dura Cross & R
Sammy Suncan
Kerr & Ensign
Clark & Roberts
Dance Shop

BOSTON
Orpheum
Brosius & Brown
3 Eddies
Chisholm & Breen
Frank Terry
Band Box Rev

BUFFALO
State
Mack & Manus
Platov & Natalie

NEW ORLEANS
Crescent
Alex Patti Co
Bernard & Ferris
Arthur Ashley Co
Emerson & Baldwin
Song & Dance Rev

OTTAWA, CAN.
Loew
Margo Beth Co
Bussey & Donia
John Geiger
Van & Vernon
Hyatt

PROVIDENCE, R.I.
Emery
Gorgalis 3
E J Moore
Bernard & Scartn
Nomad Quintet

2 GREAT SONG HITS—2
"HULA LOU"
"TWELVE O'CLOCK AT NIGHT"
AGER, YELLEN & BORNSTEIN, Inc.
1595 BROADWAY NEW YORK

Racine & Ray
Chas Mack Co
Harry Mayo
Stevers & L Rev

CHICAGO
Rialto
Noel Lester Co
K & E Kuehn
Great Howard
LeVan & Bolles
Queens Syncopat
Walton & Brant
King Bros

HOBOKEN, N. J.
Loew
Gardner & Golden
Marcus & Madison
(Three to fill)

LONDON, CAN.
Loew
Elmer Beard
Lyle & Barr
Hamel Sis
2nd half
Dorothy Nielson Co
Freeman Morton
Denno Sis & T

MEMPHIS
State
5 Lelands
Geo Stanley & Sis
Wheeler & Potter
Krug & Kauffman
St Clair Twins Co
Evans & Pearl
Sandall Sis Rev
Meyers & Hanford
Norris Follies

MONTREAL
Loew
White Bros
Connors & Boyne
Cook & Oatman
(One to fill)
2nd half
Kara
Hunting & D'Arm'd
Walter Miller Co
Gould & Rasch
(One to fill)

SPRINGFIELD
Broadway
Kara
Hunting & D'Arm'd
Walter Miller Co
Gould & Rasch
(One to fill)
2nd half
Gorgalis Trio
E L Moore
Bernard & Scarth
Nomad Quintet

TORONTO
Yonge St.
Amoros & Obey
Stevens & Brunelle
Jim Reynolds
Recuperation
Thornton & Carlton
Berlo Diving Girls

WASHINGTON
Strand
Earl & Matthews
Frank Jones
The Honeymooners
Jan Rubini
Snell & Vernon

WHITE PLAINS
State
LeClair & Sanpson
McAllister Children
Just a Pal
Page & Burman
Grant & Adair Syn
2nd half
Heath & Sperling
Ward & Bohlman
(Three to fill)

BART McHUGH
RECOMMENDS
TOM KENNEDY
In Charge of New York Office
Suite 1102, Palace Theatre Bldg., N. Y.
Phone Bryant 6571

GUS SUN CIRCUIT

BUFFALO
Lafayette
The Weladons
Basil & Keller
Hester Bailey Co
Kaufman & Lillian
Cliff Nazarro Co

CORTLAND, N. Y.
Cortland
2nd half
Cannon & Lee
Tommy Dayton
Shirley Malette Co
3 Little Maids

NIAGARA FALLS
Cataract
Cannon & Lee
B & M Gardner
Shirley Malette Co
Footlight Revue
2nd half
Stanley-Tripp & M
Philwin & Cav'a'gh

ROCHESTER, N. Y.
Family
Nelson Waring
3 Little Maids
2nd half
Fein & Tennyson

When Playing Philadelphia
JACK L. LIPSHUTZ
TAILOR 908 Walnut St.
Saturday Order Monday Finish

FULTON, N. Y.
Quirk
Samstead & Marion
4 Hodges
(One to fill)

WARREN, PA.
Liberty
B & M Gardner
Footlight Revue

B Brewster Co

WESTERN VAUDEVILLE

CHICAGO
American
Eddie Montrose
Mickey Sis
Petrie & Gregory
Howard & Norwood
(Two to fill)
2nd half
Keene & Lillian
Jack Baxley
Sally's Birthday
(Three to fill)
Englewood
P & P Garvin
Emil Demarest
Eddie Hume Co
Kraemer & Boyle
Yip Yip Yaphankers
(One to fill)
2nd half
Eddie Montrose
Wood & Frances
(Three to fill)
Chateau
Hart & Kern
Bender & Armstr'g
Janet Adler Co
Milo
(Two to fill)
2nd half
Melford 3
Cliff Green
Haney Revue
Murray & Maddox
Bluch & Snyder

MINNEAPOLIS
Pantages
(Sunday opening)
Tangerine Unit
2nd half
Diaz Monks
Harmon & Sands
Tad Hieman's 6

DECTURE, ILL.
Empress
Diaz Monks
Harmon & Sands
Tad Tieman's 6
2nd half
Espe & Dutton
M Diamond Co
(One to fill)

GALESBURG, ILL.
Orpheum
Jack Danger
Keating & Ross
Newhoff & P Band
2nd half
B & J Creighton
Holmes & LaVere
(Two to fill)
Kedzie
Gibson & Price
Billy Beard
J Lando & Boys
Four of Us
Kanazawa Co
(One to fill
2nd half
Spoor Parsons Co
Janet of France
Leila Shaw Co
The Sharrocks
Willie Schenk Co
(One to fill)
Lincoln
1st half
Tomlins
Weston W & K
Janet of France
B & J Creighton
(Two to fill)
Majestic
John Blondy Co
Brent Hayes
Thornton Flynn Co
Minetti & Lytelle
Revue LaPetite
McGrath & Deeds
Walzer & Dyer
White Black & U
Chas Wilson
(One to fill)

BLOOMINGTON
Majestic
Mallia-Bart Co
Walmsley & K
M Diamond Co
Zeck & Randolpn
Jack Joyce
Evelyn Phillips Co

PEORIA, ILL.
Palace
Espe & Dutton
Music Land
(Three to fill)
2nd half
Frank DeVoe Co
Whirl Song & Dance
Jos K Watson
Paul Zimm & Orch
(One to fill)

QUINCY, Il.
Orpheum
Deszo Retter
Jans & Whalen
Pepita Granadas Co
2nd half
Jack Danger
Keating & Ross
Newhoff & P Band

RACINE, ILL.
Rialto
Sawyer & Eddy
Warburton Gilbert
Four of Us
J Kemper & Band
(One to fill)

ROCKLAND, ILL.
State
G Yeoman & Lizzie
"Bi-Ba-Bo"
(One to fill)
2nd half
Cal Dean Co
(Two to fill)

ROCKFORD, ILL.
Palace
LaPan & Bastedo
Bryant & Stewart
J Kemper & Band
Victor Moore Co
(Two to fill)
2nd half
G Yeoman & Lizzie
Dunbar's B'way C
Kraemer & Boyle
(Three to fill)

SPRINGF'LD, ILL.
Majestic
Hubert Dyer Co
F & G Fay
Ned Nestor Co
Karyl Norman
Jos K Watson
Jack DeSylvia Rev
2nd half
Paul Petching
Karyl Normab
Lambert & Fish
(Three to fill)

ST. PAUL
Palace
Jack Hanley
Sweet Sixteen
Olsen & Johnson
Eddie Nelson Co
2nd half
Corradini Animals
Emil Demarest
Mullen & Frances
Joyce Lando & B
(One to fill)

JOE LAURIE, Jr.
Direction MAX HART

Dezo Retter
Jane & Whalen
Pepita Granados Co

JOLIET, ILL.
Orpheum
Willie Schenk Co
Emily Darrell
Cal Dean Co
2nd half
Manilla-Bart Co
Walwsley & K
Olga-Mishka C't 3

MILWAUKEE
Majestic
Hjlan's Birds
Mowatt & Mullen
J & J Walton
Wm Sisto
2 Rozellas
Boxing Girls
Lester
Joe St Onge 3

MINNEAPOLIS
7st St
Mankin
Kelcy & Anirim
Yule & Welder Sis
Raymony & S

S. BEND, IND.
Palace
Victoria & Dupree
Sharkey Roth & H
The Sharrocks
Wyatts Lads & L
Dunbar's B'way C
2nd half
Ned Nestor & Girls
Jack DeSylvia Rev
Victor Moore Co
(Two to fill)

ST. LOUIS
Columbia
Busch & Joy
Keene & Williams
Frish Rector & T
Wallace Galvin
30 Pink Toes
(One to fill)
Grand
Wilson Aubrey 3
Wiseman Sis
Chas Rogers Co
Lamberti
Harris & Holly
Saxton & Farrell
Everybody Step

PANTAGES CIRCUIT

TORONTO
Pantages
(3-9)
Chas Poley Co
Perlott & Scoffield
The Magleys
Buddy Walker
Moro Castle Co

HAMILTON, CAN.
Pantages
3 Reddingtons
North & South
Jerry Dean Co
Gosler & Lusby
Wills & Robins
Cunningham & B R

REGINA, CAN.
Pantages
(5-7)
(Same bill plays Saskatoon 8-10)
Winnie & Dolly
Eastman & Moore
Angel & Fuller
Dinus Belmont Co
3 White Kuhns
La France Bros

EDMONTON, CAN.
Pantages
Werner Amaros 3
Devine & Gould
Ruth Mix Co
Clifford & Marion
Sheftalls Follies

CALGARY, CAN.
Pantages
Balmus Irma & M
Seymour & Cunard
Stateroom 19
Tonie Grey Co
DuBarry Sextet
Alexander

SPOKANE, WASH.
Pantages
Harry Tsuda
Purcella & Ramsey
Nolan Leary Co
Ben Nee One

SEATTLE
Pantages
Sherwin Kelly
Ergottie & Herman
Wells & Eclair 2
Francis Renault
Tilyou & Rogers
Gautier's Brickla'rs

VANCOUVER, B.C.
Pantages
Mary's Pony
Van & Tyson
Schaffer Wag'r & B
Lane & Freeman
Chuck Haas
Chas Ahearn Co

BELLINGHAM
Vaudeville
Adair & Adair
Bayes & Smith
Wigginsville
Kajiyama
Roland Travers

TACOMA
Pantages
The Rios
Casson & Klem

DENVER
Pantages
Three Londons
Hughes Merritt Co
Rives & Arnold
Sherman Van & H
Connor Twins
Havermann's An'ls

COLO. SPRINGS
Burns
(5-7)
(Same bill plays Pueblo 8-10)
Al Golem Co
Turelly
Rogers & Donnelly

Specially Designed Ready to Wear
CLOTHES
1632 Broadway
At Fiftieth St.
NEW YORK CITY

Frank Stafford
Jack Strouse
King Solomon Jr

PORTLAND, ORE.
Pantages
Sonia & Escorts
Joe Bernard Co
Permaine & Shelly
Moscow Art Co
Travel
(Open week)
Torino
Wallace & May
Orville Stamm Co
Dave Harris
Joe Jackson

SAN FRANCISCO
Pantages
(Sunday opening)
Max York's Pupils
Burns & Foran
Edna W Hopper
Early & Laight
Whitfield & Ireland
Uyeno Japs

LOS ANGELES
Pantages
(Sunday Opening)
Barto & Mclvin
Fenwick Sis
Race & Edge
Love Fables
Palo & Palet
Girton Girls

SAN DIEGO
Pantages
Louise & Mitchell
Sue Russell
Versatile Steppers
Hickman Bros
Nicklan
Noodles Fagan
Six Belfords

LONG BEACH
Hoyt
Little Yoshi
Northlane & Ward
Sherri Revue
Carl McCullough
Four Yellerons

SALT LAKE
Pantages
Three Belmonts
Massart Sis
Dillon & Parker
Vardon & Perry
Vardell Brothers

OGDEN, UTAH
Pantages
(8-10)
The Earles
Baby Earle
Lawler & Grazer
Tuck & Clinn
Bert Walton
Heart of Clown
Nautical Follies
Caites Brothers
Thaleros Circus

OMAHA, NEB.
World
Laurie DeVine
Myron Pearl Co
Wylie & Hartman
Antonio Rossito
Georgia Minstrels

KANSAS CITY
Pantages
Booth & Nina
Clark & Story
Marston & Manley
Harry Abrams Co
Rucker & Perrin
Holland Duckrill

MEMPHIS
Pantages
Rasso
Carl & Inez
Diehl Sisters
Harry Garland
Irving's Midgets

TERRE HAUTE
Indiana
1st half
Melford Trio
Cliff Green
Haney Revue
Murray & Maddon
Bluch & Snyder

TOLEDO, O.
Rivoli
Kafka & Stanley
Louis Winsel
Teka
Murray & Maddox
Rigoletto Bros

INDIANAPOLIS
Lyric
Chappell & Carlton
DeMont & Gracia
Patrice & Sullivan
Night in Bohemia
Britt Wood
Four Errettos

COLUMBUS, O.
James
Erford's Oddities
Hibbert & Nugent
Grace Cameron
Sarafan
Sabbott & Brooks
Tayama Japs

DETROIT
Regent
Fridkin & Rhoda
Holliday & Willett
Joe Reichen
Robinson's Synco
Burt & Rosedale
Sie Tahar Troupe
Miles
Guise Dancers
Evans Mero & E
Lonesome Town
Davis & McCoy
Sykes 3

INTERSTATE CIRCUIT

FT. SMITH, ARK.
Joie
2nd half
Four Aces
Doner & Berkes
Yates & Carson
Walter Weems
Babb Carroll & S

FT. WORTH, TEX.
Majestic
Robbie Gordone
Pollard
Gibson & Connelli
Jean Sothern
Kenney & Hollis
B C Hilliam Co

LITTLE ROCK
Majestic
Four Aces
Doner & Berkes
Irene Franklin
Walter Weems
Babb Carroll & S
2nd half
Ladora & Beckwith
Betty Washington
Nash & O'Donnell
Irene Franklin
(One to fill)

SAN ANTONIO
Majestic
The Seabacks
Sophie Kasmir
Somers & Hunt
Lahr & Mercedes
Leavitt & Lockwood
Miller & Mack
Stafford & Louise

DANCE ACT SHELVED

Mlle. Nina Couldn't Agree With Bookers

Mlle. Nina has shelved her dancing flash because of inability to get the proper figure for it from the bookers.

The act played the State last week and was one of the outstanding features of the bill. When the Loew office set the salary figure last Thursday Mlle. Nina turned it down, preferring to disband.

Bacon and Fontaine, roller skaters, who appeared with Nina, have gone into the floor show at the Peek-Inn cabaret.

ALHAMBRA CLOSING MAY 19

The Alhambra, New York, will close for the season May 19 and remain dark for the summer. The house plays the Keith big time bills.

Last summer stock was installed for several weeks.

OBITUARY

OFFICER VOKES

John Russell Vokes, 52, known widely in vaudeville all over the world through the act known as "Officer Vokes and Don," the latter an almost humanly intelligent dog, died April 23, following an operation in a Minneapolis Hospital, April 21.

Mr. Vokes was playing the Pantages house in Minneapolis when taken ill, and was removed to the hospital immediately following his seizure. He was an Australian, and with his clever dog had practically covered the earth playing vaudeville dates. He married while in South Africa, and had decided to make his home in that country, where all his wife's kin reside. This was to have been his last tour away from home, after which he intended to settle down in Johannesburg, South Africa. A cable was sent to his wife at 161 Seventh avenue, Mayfair,

IN MEMORY
Of My Beloved Husband
JIMMIE BLYLER
Who passed on to the Happy Hunting Ground April 21, 1924
JANE GREENE BLYLER

Johannesburg, informing her of his death and asking what disposition should be made of his effects. Meantime, Don, the dog, and the rest of Mr. Vokes' property is being attended to by the local Pantages manager. Don does not know what to make of the non-appearance of his master, and he watches the door of any room he is in as if expecting to see him open it and walk in. It would be interesting to know what is passing in his faithful canine mind.

The remains were interred in St. Elizabeth's Cemetery, Minneapolis, April 26.

AL SANDERS

Albert Sanders, 51, at one time a popular wine agent, later a club agent, and still later a vaudeville artist, died suddenly at his home, 3604 Broadway, of heart failure, April 28. Funeral services will be held at Campbell's Funeral Parlors, 11 a. m. today (Wednesday). Interment in Washington Cemetery, Brooklyn, following.

Mr. Sanders, who recently appeared in vaudeville with a monolog written for him by Aaron Hoffman, and also with Nellie Leach in a sketch, "From Dresses to the Movies," written by Andy Rice, retired Sunday night apparently in the best of health and spirits, but about 3 o'clock a. m. Monday he had the heart attack to which he succumbed. His circle of friends was probably as large as any of the Broadway regulars, and his natural sunny disposition made him welcome in any company. In pre-Volstead days Al was one of the regular rounders and bought as much or more of the sparkling wine he

IN LOVING MEMORY
Of My Dear
MOTHER
Gone but not forgotten
May 2nd, 1921
ANNE (RAYMOND) GREEN

sold as any of his competitors. He was a square shooter at all times.

He leaves a widow, two sons and a daughter.

VIOLET COX

Violet Cox, 30, of the Cox Family in vaudeville, died suddenly at her home in Core City, Oklahoma, April 26. Violet worked with the members of her family until about seven years ago, when she married and left the stage. She went to live in her husband's home town, paying periodical visits to the family whenever they played vaudeville dates in the vicinity of Core City. Her husband died about two years ago, leaving her to take care of his interests.

Mrs. Cox, Sr., Violet's mother, went to Core City for the funeral, which took place April 29. She leaves a son, six years old, who will be taken care of by the grandmother.

CALESTA (SALLY) STEWART

Calesta (Sally) Marks Stewart, 43, died of cancer at her home in Mauch Chunk, Pa., on April 24.

Mrs. Stewart was well known in both burlesque and vaudeville circles, having been a member of the vaude trio of Marks, Lane and Stewart.

Besides her husband, the deceased is survived by two brothers and three sisters.

Interment was made Monday at Sts. Peter and Paul Cemetery, Lehighton, Pa.

Mrs. Mathilda Wittkowski, mother of Marta Wittkowski (Mallory) opera singer, died Sunday at Syracuse, N. Y. She is survived by 58 descendants, four sons, six daughters, 29 grandchildren and 19 great-grandchildren.

Mrs. Annette Welsh McMunn died last week in a private hospital in Brookline. She was the daughter of the late John Rice Welsh, who was a director of the Philadelphia Opera Company.

The mother, 43, of Miriam Battista, child actress, died Sunday at the New York Eye and Ear Infirmary following an operation for mastoiditis. She is survived by her husband and three children.

The mother of Abe and Mike Cohen, owners of a theatrical chain through Indiana, and neighboring states, died in Cleveland Monday.

DUG UP OLD BOY AND COPS GOT SORE

Lloyd Willis' Plant Brings Police Order in Detroit—Orb, Neb., Tip-Off

Detroit, April 29.

From now on the police department of this city is going to keep a close watch upon press agents who come here, and if they try and plant any of the time-worn stuff, good in the olden days, involving the police records, they will be yanked off to jail.

The whole affair is the outcome of a plant which was engineered here by Lloyd Willis, formerly press agent for the National Association of the M. P. Industry and for a brief time later associated with the Hays organization.

Willis came here to plant some stuff for one of those "wandering daughter" films. His idea of publicity was to have a woman's handbag found on a dock in such manner as would indicate suicide (refer to form 34, file of 1889), plant on love letters and Fall River or Providence boat disappearances).

He did manage to get the story over the first day, but without the name of his picture in it. Then the cops made a check-up of all the hotels in the town and sent to Orb, Neb., where the supposed suicide's parents were planted as living. The town has only 1,960 inhabitants and it was easy.

The letter in the girl's pocketbook, addressed supposedly to her mother in Orb, read as follows:

"I couldn't bear it any longer. I got your letter this morning. If I can't come home to you and Esther and Jimmie, I don't want to live any more. I see now that I should have taken your advice and stayed at home.

"Please never let Esther go away from home. I've had my lesson. If 'Daughters of Today' would appreciate their mothers like they should, I and other girls would not have suffered as I have. Ralph was a cur.

"I called him yesterday and he said he didn't care. I am not doing this to punish you, momsie; but there is nothing else for me to do. Please forgive me.

"Your loving daughter,
"Ruth."

As a result came the following from the Police Department:

"We have plenty to do without running down false rumors. We are on the trail of the men who placed the note on the bridge. If we catch them, we will ask District Attorney Shaughnessy for warrants and request that they be given the extreme penalty. Any more stunts like this and the entire department, instead of looking for the body of the poor girl, will be turned loose to run down the press agents."

THEATRE OWNERS' DINNER

The guests of honor at the annual installation dinner and dance of the Theatre Owners' Chamber of Commerce, to be held May 24 at the Ritz-Carlton, will be State Senator and Majority Leader James J. Walker, Will H. Hays and William R. Hearst.

W. A.'S RESIGN

Lazarus May Produce — Berman, Maybe

The resignation of Paul Lazarus, general manager of distribution for United Artists, which was handed in a month ago, following the general meeting of the stockholders of the organization, became effective Saturday. Abe Berman, who managed the foreign department, has also resigned.

Lazarus, it is reported, is to enter the producing branch of the business, but, although Berman's name has been coupled with his in the enterprise, it has not been confirmed.

It is also doubtful if the Lazarus product when finished will be distributed by United Artists, which, apparently, have decided to let the Allied Authors' and Producers' end of the organization go by the board.

Hiram Abrams, it is understood, is going out to try to eclipse the showing made by Morris Gest with "The Thief" in exploiting the Mary Pickford picture, which opens at the Criterion next week.

Gest's work has made a decided impression on both Doug and Mary, and Abrams is out to beat it.

LYTELL SILENT

Won't Discuss Printed Reports on Domestic Affairs

Bert Lytell has returned to New York, but refuses to talk about the possibility of the divorce from Evelyn Vaughn or the report that he is to marry Claire Windsor when Miss Vaughn has secured her freedom.

Lytell reached California about a week ago after returning from a 14 months' trip abroad, where he was making "A Son of the Sahara." He only was on the coast a few days when he received instructions to come on to New York.

He is to appear at the head of the cast in "Born Rich," a First National release, being produced by Farrick Pictures, the concern in which young Plant is financially interested.

Miss Vaughn is at present one of the directors of the Cherry Lane Playhouse.

CHAPLIN AND MARRIAGE

Rumor Still Finding Future Wives For Comedian

Los Angeles, April 29.

The latest about Charles Chaplin and his matrimonial ventures has Thelma Morgan Converse, sister to Mrs. Reginald Vanderbilt, who is working out here in pictures, as the heroine.

MURPHY BILL HEARING

Albany, April 29.

There will be a hearing before the Governor May 1 on the Murphy bill, entitled, "An act to amend the general business law, in relation to the regulation of the manufacture, purchase, lease, use, sale or similar disposition of motion picture film of a nitro-cellulose or similarly hazardous base and removing existing restrictions on the manufacture, purchase, lease, use, sale or similar disposition of motion picture film of an acetate of cellulose or similarly non-hazardous base."

This bill passed the legislature during its closing hours after being twice amended and is said to have the backing of the Eastman Kodak people.

LEWIS J. SELZNICK NOW RADIO WHOLESALER; MOVIE COMEBACK

Says That Is Possible—New Business Holds Arthur S. Friend as Partner—Issues Statement

Lewis J. Selznick is in the radio business. However, that doesn't mean that he is out of the motion picture business for good. At the time that L. J. issued his statement regarding his radio activities, he stated that the story that appeared in the "Herald-Tribune" yesterday morning coming from L. J. Doolittle that there wasn't a chance that Selznick would ever return to be active head of the various companies that he held in the Select Film Corporation as subsidiaries of that organization which are now all combined and under the direction of the bankers who are running the Selznick Distributing Corporation for the benefit of the creditors, proved that Doolittle was a mighty poor prophet. This indicates that Selznick has in mind the doing of a comeback in the picture field.

Associated in the General American Radio Manufacturing Corporation, which is the name of the Selznick company, is Arthur S. Friend, formerly president of Distinctive Pictures and at one time treasurer of Famous Players-Lasky.

The statement Selznick issued is:

April 28th, 1924.

"I am in the radio business—and I am in it with both feet. I believe in the tremendous possibilities of radio, and have every confidence that I can accomplish big things in it.

"As a first step I organized, last week, the General American Radio Manufacturing Corporation. We immediately took for our executive offices the fourth floor of the American Bond and Mortgage building, and are now in full swing. We have already acquired control of the Radio Products Manufacturing Company of Cleveland, makers of the Voceleste machines. We shall advertise and distribute our products nationally in what has become known as 'the Selznick manner.' We shall use the line 'Lewis J. Selznick presents' in connection with all our instruments.

"Arthur S. Friend, well-known in picture circles as the former president of Distinctive Pictures Corporation, and former treasurer of Famous Players-Lasky Corporation, is the treasurer of General American. David O. Selznick will also be associated with me in the radio game. He is one of the vice-presidents of General American. My other associates include A. R. Claus, vice-president, and A. L. Grill, secretary. The board of directors includes, in addition to the officers, R. D. Hickok and S. and F. Fox, all of Cleveland, O.

"Up to this time I have never seen fit to dignify by denial the absurd stories that have been circulated to the effect that I have retired from the picture business. However, it is now reasonable to question me on this matter. In reply, I need only say that I and the immediate members of my family own, always have owned, and always will own over 80 per cent. of all the Selznick motion picture interests. As far as active participation goes, Myron Selznick is vice-president of the Selznick Distributing Corporation. I have other picture plans, which, because of the ambitious scope of my radio enterprises, must be held in abeyance for the present. These may also hold a measure of interest for the picture world.

"This is the first statement from me of any kind to the picture business in over a year and a half. It will be the last until I again have something which I deem worth while. I have long since passed the stage where rumor can in any way disturb me."

SAVING FILM STRUCK BY PROPAGANDA

Hollywood Chamber of Commerce Opening Branch Office in Cleveland

Los Angeles, April 29.

For the purpose of spreading reliable information on the employment situation in Hollywood, the Chamber of Commerce in that city will open a branch office in Cleveland.

It is part of the campaign inaugurated by the Chamber of Commerce to prevent film-struck young persons from going there without enough funds to keep them while they are trying to find jobs in the studios.

The office will be in the headquarters of the Cleveland Chamber of Commerce, which will co-operate with the Hollywood organization. It is said that more than 25,000 picture-struck persons come here from different parts of Ohio.

CALWAY HELD

Los Angeles, April 29.

Charged with using the mails to defraud, James Calway, film producer, has been held by Judge Bledsoe.

Calway is alleged to have secured $8,000 from investors by telling them he had a contract with the Capitol Film Co. of Chicago for a series of comedies, and also that he and Thomas H. Ince were to erect a $1,000,000 theatre. Calway promised each investor a job as manager. Witnesses are being brought from the East to testify.

The District Attorney states that Calway went so far with his scheme as to actually produce four pictures.

TERWILLIGER INDICTED

Syracuse, April 29.

A federal grand jury, Monday, indicted Frank Terwilliger, of Albany, for impersonating an officer of the Department of Justice. He did this, it is alleged, while selling co-partnerships in an alleged film corporation.

Several prominent persons of this city are said to have invested in Terwilliger's concerns.

FOX EMPLOYES IN RAID

Los Angeles, April 29.

A dozen employes of the Fox studios were arrested last week in a police raid upon a Hollywood restaurant.

Those in the poker game at the time were: Ted Bernstein, director; Paul Malvern, acrobat; Dick Grace, aviator; J. Nathan and William Travers, of the transportation department; Steven Durmaratx, actor; Leonard Mazola, actor, and Harry Boswell, owner of the establishment.

COAST FILM NOTES

The fourth of the Jackie Coogan pictures released by Metro will be put into production early in May. It's title will be "Dirty Hands," and will be the last released by Metro under the existing contract that was made two years ago.

Betty Compson has gone to Miami for a month's vacation. She left here this week accompanied by her mother.

Dorothy Devore, who has been with Christie Comedies for the past five years and who has been starred in some of their recent releases, will not renew her contract when it expires May 1. Miss Devore says that she will enter the field of free lances and take her chances of getting employment in the future.

Ben Wilson left for Arizona with two companies and will complete the making of two western subjects under his Arrow Film contract. Wilson will be starred in one picture and Dick Hatton in the other. Besides these films Wilson will take the exteriors for four pictures of a series in which he will star Yakima Canutt, the rodeo contest rider.

Fred Church, for several years associated with G. M. Anderson, is back in San Francisco. He is cutting several comedies made by Anderson starring Stan Laurel.

Blanche Sweet, Bessie Love and Warner Baxter are the featured players in Thomas H. Ince's "Those Who Dance," which will be released by First National. In the picture also is Mathew Betz, a new screen find of Ince's.

Alf. T. Goulding is now making a picture at Universal City entitled "The Life of Theodore Roosevelt." Ada Mae Vaughn has been cast to play the role of the first Mrs. Roosevelt. No one has yet been cast for the role of Theodore Roosevelt.

SUES OVER NOTE

Walter C. Jordan (Sanger & Jordan) made out a note for $4,500, March 22, 1924, payable to George Douglas in 30 days. The latter assigned it to Quento Garizio, who alleges he demanded payment, but could not collect.

He has started suit in the New York Supreme Court for the $4,500 plus $125 protest fees.

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

The new Palace bill is not very long on vaudeville comedy, a kind of comedy special to this special kind of entertainment. Instead the frame-up leans toward the heavy name of Marjorie Rambeau and the pretentious dancing specialty of the Cansinos. Miss Rambeau appeared Sunday none the worse for her reported illness with appendicitis. The rainy Sunday matinee was just short of a sell-out, and the bill went through to the accompaniment of steady applause.

The early numbers being short on low comedy, it was the best judgment to spot Johnny Burke in his "Drafted" monolog, the best routine of war talk yet. It ran through to a constant succession of strong guffaws on the talk about the draft and his experience as a conscript who was declared on examination to have all the symptoms but two, but got a Class 1-A and went over on the theory he would get the two other symptoms later on.

The Marjorie Rambeau vehicle, a crook story by Sewell Collins, delivered solid entertainment. The sketch has capital dramatic suspense and several excellent story trick surprises. It is made to appear up to the final minute that the heroine is a woman jewel thief, but at the climax the entrance of men from Scotland Yard, the switch is a swift surprise which reveals her as a woman detective.

There is a touch of novelty in the opening turn, for which Martinet and His Famous Crow are used instead of an acrobatic act, but the turn they have picked for the finale is a good-looking and interesting formation. The act is made up of Blanche Sherwood and Brother, a double on the traps, with the girl doing more than her share of the straight work, instead of the usual arrangement, just filling with posings.

Edward J. Lambert and Minnie Fish are a local combination with a first-rate comedy line of talk, well framed and delivered.

Helene Coyne and Henri French, man and woman singers and dancers, have put together a distinctive series of picturesque bits, with the girl starting a costumed number and the man coming in later on, or the other way about. Their "Flirtation of 1864" is a neat bit of stepping. So is "A Little Bit of Old New York," a fine bit of jazz stepping, with French's excellent voice and dance support. The next is also a jazz step, with a Spanish flirtation number for the finish. They and Burke scored the honors of the show on applause.

Lillian Fitzgerald does a fine series of comedy characters, with just the right tone of burlesque in them. Frank Jefferson, at the piano, contributes something to the act, first by delivering neat accompaniment to the bits of song impersonation and by making the announcement for Miss Fitzgerald's final dramatic bit as Joan of Arc during the peasant girl's talk and the vision of the three Saints. The actress is rather mild in her dramatic material, conceiving Joan as a rather unromantic figure in appearance. Her character comedy material is her best. The bit of a French girl singing "In Love" is a gem.

The Marjorie Rambeau sketch followed, occupying the No. 5 spot, about midway of the bill. A talking, quiet section of drama called for some pretty robust comedy, and De Haven and Nice dropped into the following spot neatly enough. The pair have apparently roughened up their travesty turn. "The Sliding Gladiator" is about as rough as travesty can be made, and the toy balloon dance also as hip hip hooray as it can be.

The Cansinos—Elisa, Edouard, Angel and Paco, as the program has it—have the last word in sumptuous production in their present offering, and their dance numbers are worthy of the background. Elisa can put an astonishing amount of ginger into her stepping without for a moment making it appear suggestive. The Gypsy number of the program of eight numbers is the ultimate in barbaric stepping, but it has no touch of a suggestive wriggle or shake that makes it overstep the line.

Burke and Blanche Sherwood and Brother completed an unusual but thoroughly good bill.

The daylight savings and disagreeable weather had no ill effect on the business at the Majestic. The house holding capacity for the first show Sunday. The program is not strong but runs smoothly throughout. Dewitt, Burns and Torrence, a novelty act, open as mechanical dolls followed by a routine of acrobatics and finish with perch climbing. This made an ideal opener and finished strong. May and Kilduff, a combination comedy and singing turn, with both portraying old characters, got over in the early position. Pierce and Williams, two men with a "semi-nut" comedy routine, did well but would improve with new material.

Yule and Welder Sisters is a combination of music, singing and dancing. The act has a special set that is attractive and flashy. The sister team should pay more attention to their articulation as the opening number is unintelligible and practically lost. Their musical numbers are the strong feature of the act with the man's dancing standing out.

Espe and Dutton, two -men comedy novelty act, open in one with singing, talking and violin solo. Going into three they offer some marvelous cannon ball manipulations. Back to one for a routine of hand to hand that sent them away to solid applause. Wyatt's Scotch Lads and Lassies followed with some singing, dancing and Scotch bagpipes. The act is of the ordinary type but managed to get over through its novelty.

Billy Beard in the late position walked away with the applause and comedy honors of the afternoon. Emerson, a magician, who employs a pretty set and two girl assistants, closed the show with a routine of magic that is all mechanical. The major portion of the act consists of transposing objects from one cylinder to another. It made a weak closer and failed to create the interest that acts of this caliber usually do.

The Central Park, a Balaban & Katz theatre, opened with its new policy of five acts and a feature picture Thursday. This theatre located on the west side of Chicago will play vaudeville the last half only. It is an ideal location for a combination house, and the opening saw capacity for both shows. It was an expensive program and the best five-act bill seen hereabouts in many a moon. Gene Greene, a strong local favorite, was the headline attraction.

The Trennel Trio, a novelty act, opened the show and were an instantaneous hit. This was followed by O'Halligan and Levi, who kept up the fast pace set by the preceding act. Their songs and chatter found favor with the audience, who, at the conclusion, demanded more.

Harry Waiman and his Debutantes, a female band, hit it another wallop with their routine of popular and classical melodies. This act is a big flash and contains merit.

Gene Greene was cordially received as were his songs and stories. He took several encores and had to beg off. George Brown, "The Pedestrian," closed one of the best shows seen in a local house. This being new to the westsiders the antics of the "plants" as well as the novelty of walking on the treddle went over to solid applause.

Variety-Clipper Bureau,
WASHINGTON, D. C.
Evans Bldg. New York Ave.

By HARDIE MEAKIN

Washington is "dying hard." The closing season brings spurts and flashes of enough magnitude to still convince the theatregoing public that the season has not yet expired. The handwriting is on the wall, though, the summer parks are beginning to send forth their opening dates and the publicity pertaining thereto, while the theatres are booked practically from week to week.

Poli's has succumbed to the movies for the balance of the season with Griffith's "America," which is in for an indefinite stay. Great business makes it look to be set for at least six weeks. In the offing there are rumors of another stock company for the house.

Lionel Barrymore in "Laugh, Clown, Laugh" is being welcomed at the National the current week.

A sudden booking of Edgar Selwyn's new ploy, "Dancing Mothers," into the Belasco saved that house from turning off its lights after three weeks of "The Cat and the Canary." "Dancing Mothers" did not open until Tuesday.

Three of the outdoor amusement places open in May. Chesapeake Beach on the 10th, Glen Echo on the 10th and the Le Paradis roof on the 15th. Others are opening shortly thereafter, the dates not definitely determined as yet.

Harold Lloyd in "Girl Shy" goes into its second week at the Rialto. The other pictures are lined up as follows:

Loew's Columbia, De Mille's "Triumph"; Loew's Palace, Thomas Meighan in "The Confidence Man"; Crandall's Metropolitan, Bert Lytell in "Son of the Sahara," Waring's Pennsylvanians, the orchestra, continuing for still another week; Crandall's Tivoli, Harrison Ford in "Maytime."

Gayety, "Whirl of Girls."

For the coming week the National will have "Plain Jane," "America" will continue at Poli's, while the Belasco has not yet announced its attraction.

The Strand bill is made up for the current week of "Polly's Pearls," the Three Rounders, Caulfield-Ritchie Company, Bell and Le Clair and the Bellis Duo.

CORRESPONDENCE

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THIS WEEK (APRIL 28), B. F. KEITH'S PALACE, NEW YORK
Direction FRANK EVANS

Miss JULIET

AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (APRIL 28)

Direction HARRY WEBER

CABARETS

(Continued from page 6)

bocker Grill, Inc. The three petitioning creditors have small claims for either labor and services rendered or merchandise sold.

Joseph L. Paul is head of the managing corporation.

Held under a charge of grand larceny in Jefferson Market Court, Gertrude Smith, 19, and Mabel Russell, 20, who gave their occupation as chorus girls, were held in $500 bail.

The girls were arrested in a downtown cabaret on complaint of William McAuliffe, student at the Washington Square branch of New York University, who accused the girls of having picked his pocket while in a Greenwich Village cabaret and stealing $16.

The girls denied the charge. They admitted they had been at McAuliffe's table, but saw none of his money. After several employes of the cabaret testified, corroborating McAuliffe, the girls were held for Special Sessions.

Harry Bleich will open his Club Tennessee on 129th street, New York, this Wednesday. The establishment will house colored floor show, including in the cast Mamie Smith, Gulfport and Brown, Johnny Nitt, Freddy Johnson, Eva Metcalf, Shields and Haynes, Ethel Williams and a Creole chorus. Broadway Jones and his Royal Poinciana orchestra will furnish the music.

The Club Tia Juana, the cabaret at 171st street and Broadwgy, has been taken over by Bill Brennan, heavyweighe pugilist from Packy Lennon. Brennan has installed a new floor show headed by Louise Dale.

Harry Tucker's Tia Juana Touts will furnish the music.

Despite unusual vigilance of late on rum runners, the bootleg prices of liquor around New York have not appreciably varied.

There is an opinion among the liquor handlers that prices will move upward, especially with Scotch, through the depressed imports of recent weeks, although the price of Scotch is not looked to exceed an increase of over $5 a case.

An expected rise in whiskey did not materialize, and the reason ascribed is the brisk competition of the bootleggers. Where liquor passes through many hands before reaching the actual consumer, there are as many "bits" added to the price. Chopping the "bits" reduces the price and in the haste to unload for a quick turnover of the money, also to secure the commission or "bits," the price has been holding down.

The quotations around New York within the week, with scarce change and among the insiders (where too many middlemen can't find sales), have been:

Scotch (case), $40.

Rye, $70.

(No guarantee as to quality.)

Champagne, $65.

Gin, any price (not guaranteed).

Light wines, $35 to $45.

Beer and ale are being freely sold by glass or bottle. Waiters will inform patrons as to whether the beer is "not so good," "good," or "very good," with that information usually reliable and the price accordingly, ranging up to 75c. a bottle, with steins of dark beer, 60c.

Frisco, McDermott & Co. opened at the Wigwam, New York, this week, replacing Harry Richman. Richman started at the cafe several weeks ago at $200 weekly. This was raised to $600, Richman preferring a flat salary to a couvert arrangement which would have netted him $800. When he asked for the difference the management refused to raise the ante.

COPYRIGHT AMENDM'TS

(Continued from page 1)

a syndicate, should then be made free for broadcasting by anyone who so desires.

The affair all started with the desire of numerous members of the present Congress to make copyrighted music free for the use of broadcasters, but it has now so broadened out that everything copyrighted is having a "crack taken ata it."

Sol Bloom (D), New York, a member of the Patents Committee of the Huse, seemingly hit the keynote of the situation when he asked one of the witnesses why they did not want to make everything free and not just confine their efforts to copyrighted music.

The broadness of the assertion by Representatitve Newton was immediately grasped by the local newspaper writers. It has developed that it was a newspaper that started the whole thing when its publishers asked Senator Dill, their representative in the Senate, to get free copyright music for them.

One of the local writers characterized the situation as having the writers "seriously frightened" at the turn in events.

Its possibilities cannot be denied. There would be no protection for anyone. For example, a copyrighted article by Lloyd George might cost Hearst a lot of money, but ten minutes after published it could be sent out, if the proposed law change is made, to the entire world without payment to either Hearst or George. It would work the same way with plays, with books, etc.

A strong surmise is manifested here in circles close to both the committees that the hearings, which have been stretched out over a considerable period, will be dragged out still further and that Congress will adjourn before any action can be taken on the proposed amendment. Some say this is the intention of the committee.

A full account of the recent hearing before the House Patent Committee, mostly concerning music, is published in "Clipper" this week.

Washington, April 29.

May 6 is the date set by the House Patents Committee for the presentation of arguments against the numerous proposed amendments to the present copyright act.

Chairman Lampert of the committee set the date in deference to the wishes of the American Society of Composers, Authors and Publishers, who desire sufficient time to present their case and to bring their witnesses to Washington.

Silvio Hein of the Administrative Committee of the Society informed the membership of the National Press Club that another "party" along the lines of the one staged prior to the Senate hearings would again hold forth at the club on the night preceding the hearing.

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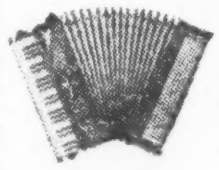

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(From the Rockford "Register-Gazette," April 21, '24)

"**Acroplane speed** and the volume of a **circus band five times its size**—that is what you get from Raymond Fagan's Orchestra at the Palace Theatre. And, music? Lots of it! **The Band had the show stopped last night.**

"It plays a relishable variety of compositions, one built for speed, another that has you buried in volume, and others of ingratiating symphonic creations. Mr. Fagan, a nifty, on the piano, has welded his players into a compact and smooth organization, chock full of spirit. The director was generous as to encores and the enthusiastic audience had him out for a curtain speech. THE ORCHESTRA LANDED FOR A SMASHING SUCCESS LAST NIGHT."

At the Palace Theatre, Fort Wayne, Ind., this week, a split week house, but Fagan's Band plays the entire week, doing two complete 30-minute acts—changing every number and solo the second half of the week.

SIMON AGENCY, Western Representative.

(From the Rockford "Star," April 22, '24)

"Raymond Fagan's speedy Orchestra are at the top of the Palace bill this week.

"Fagan's aggregation proves its right to the title, SYMPHONIC DANCE ORCHESTRA, in a fox-trot number zipped out with dazzling speed and done with the technique of the best of the modern organizations. After the first number this orchestra found themselves 'in' with the audience, and they worked nearly HALF AN HOUR OVERTIME before the patrons would let them go. Speed is the specialty of these boys, and the patrons NEARLY WENT WILD OVER THEIR RENDERING OF 'CIRCUS RAG,' a piece which is the personification of jazz. There are many surprises in the act."

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TED GLEASON —and—	RAYMOND FAGAN

THE ONE BAND THAT IS DIFFERENT **THE GREATEST SHOW BAND IN THE WORLD TODAY**

PROVINCIAL B'WAY

(Continued from page 6)

rejoicing over Charlie Irwin, whom we have liked for seasons as one of the most expert of humorous monologists, while Broadway is just getting its sight of him as the comedian of "Artists and Models." The explorations of Mr. Seldes in the jungles of variety are interesting but not new. The Kawa is cruising all over again.

"Rain" probably will reach us in 1935; "Abie's Irish Rose" a year or two later; we cannot hope to see "The Miracle" in our lifetime. But we have well-stamped opinions of vaudeville performers season before they have Broadway approval. Will Rogers meane no more to us today than when we first recognized his talent as a variety artist prior to the "Follies" days; Frank Tinney was no stranger to us before his musical comedy engagements; were we not present on that remote Sunday afternoon when Charlotte Greenwood first twirled her comely legs on the big time?

Broadway is just learning what a good actor is Walter Huston, with his portrayal of the title role in "Mr. Pitt," We could have told you that five seasons ago. Huston and his wife, Bayonne Whipple, have been annual visitors with their comedy skits "Spooks" and "Time." Ida May Chadwick danced for us often before she thought of getting her good noticee in "Paradise Alley." Franklyn Ardell of "Sweet Little Devil" played Minneapolis in sketches even before "The Family Cupboard." The boys who discover Williams and Wolfus do so after we have shrieked for years at their trick piano and William's plaintive call of "Spotlight."

We doubt you know that Hal Skelly, the comedian of "Mary Jane McKane," has a younger brother in vaudeville who also is an expert humorist. Or that Nelson and Charles Columbus, the Music Box Revue dancers, toured vaudeville regularly before making a Broadway hit. We laughed at Florence Moore as a member of the team of Montgomery and Moore prior to her days with "Parlor, Bedroom and Bath." Bill and Joe Mandell, the acrobats with this season's "Greenwich Village Follies," have been our stage friends for seasons. So has Buster West, the dancer in the same show. Etta Pillard headed her own burlesque company and danced for us annually previous to her "Artists and Models" engagement. Eddie Nelson, Lou Holtz, Lester Allen and Frankie Heath were familiar visitors, and we knew Chic Sale before he wore his Broadway halo. Lulu McConnell did not need to go into a Broadway revue to assure us of her merits as a comedienne.

The legitimate may pass us by, but we care not. The whole family takes its chewing gum to vaudeville. We glimpse the picture stars once they make their vaudeville entry. Have we not had this season such diverse celebrities as Fritzi Ridgeway, Fritzi Brunette, Elliott Dexter, Theodore Roberts, Wesley Barry and Juanita Hansen? We fill the theatre twice daily and three times on Saturdays, Sundays, and holidays, to listen to the broad jests of Trixie Friganza. And our favorite sketch and its star is Dollars and Sense," with Alan Brooks, whom you now are seeing in the new Equity Players' production of "Expressing Willie."

Theatrical managements may have cheated us of "Myrtle" and "Across the Street," but we are in the position of a prophet when it comes to the variety performer. We know a dozen or more artists who will be acclaimed eventually by the Rip Winkles of Broadway. Once reviewers discover Owen McGiveney, the portrayer of the Dickens characters in the melodramatic tragedy "Bill Sikes," he will be called the finest protean actor of his generation. We know that some day a manager will have a musical comedy written to exploit the talents of Harry and Emma Sharrock, the comedy mind-readers. We also know that Rogers and Allen, a singing duo, sooner or later will startle New York in a revue; that Crawford and Broderick, a comedy team, will receive the recognition now denied them; that a young girl named Julia Ballew will be given the title of "The Maude Adams of Vaudeville"; that the comedic talents of the most rapid-fire speaker in the world, George Rockwell, will win him the Broadway lights; that a charming girl named Elizabeth Brown is now dancing on the Western circuits; that True Rice and Flo Newton, long vaudeville visitors and for the last three seasons Ed Wynn's support in "The Perfect Fool," will be snapped up to head a revue; that an unnamed dancer now appearing with a juvenile act called "Dainty June and Company" is a future George White; that Franklin and Charles, an acrobatic team, some day will force the Rath Brothers to share the adjectives of praise; that a young chap with the making of another Fred Stone is now leaping from trapeze to trapeze as a member of a team of aerialists named the Five Petleys, and that a coming film star is disporting himself with comedy capers as the youngest of a quartet called the Four Camerons. And when Broadway discovers them, after the rest of the natives know all there is to know, we shall suffer by paying $4.40 to see the same people we now applaud for 55 cents.

L. Lawrence Weber has accepted a new comedy by William Le Baron, called "My Man." Rehearsals will start in August.

John Golden will send out two "Seventh Heaven" road companies. Rehearsals will begin in August.

The Auditorium Theatre, home of the Chicago Civic Opera Company, will be leased to the Shuberts for the entire theatrical year, except for the grand opera season. J. J. Shubert is now in Chicago.

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LOS ANGELES
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The Orpheum bill last week failed to reach sufficient speed to bring the entertainment up to top notch qualifications. The bill topping honors were divided between Sarah Padden and Co. and the Abe Lyman band. The Lyman organization played here for one week recently and returned for another prior to leaving for the east. The band is well known and can always be relied upon to draw a certain amount of business here. The band sticks to straight playing with an occasional vocal bit by Charles Kaley. The Kaley vocal efforts are easily the most effective assets of the band. The boy is held down with this aggregation, and it is quite certain when the band strikes New York some scout will grab him.

The Clinton Sisters started proceedings, getting the show under way mildly, with Joseph Diskay taking it up. The tenor made progress with his standard selections, justified returns being gained at the finish. The Sarah Padden sketch was third. The vehicle, a rambling affair, failed to reach a high pitch at any time and merely filled requirements.

Mary Haynes followed, having originally been billed for next to closing. With her routine of restricted numbers she moved along smoothly. Joe E. Brown and Co., in "Arrest Me," second week, followed Miss Haynes. The offering rests almost solely upon Brown's shoulders. The Lyman band was next, with Ernest Hiatt next to closing. Hiatt did exceedingly well in the late spot with his fast talk and comedy work. "Reveries," a posing turn with Anna Kennedy, Mildred Hillery, Ethel Jahr and Mable West, closed the show colorfully. *Hart.*

Pantages' Easter week program was one of the best this house has offered during the current season. The show, of the flash order, was shy of comedy until Carl McCullough made his appearance in the next to closing spot. There were two big flash acts, each with 10 people, with the other acts being doubles and the closing act of four people. Altogether 30 people appeared on what was probably the most expensive bill Pantages has given the patrons of this house.

The bigger of the two flash acts, the headliner, was the Andre Sherri Revue, a singing and dancing turn, featuring Max Hoffman, Jr., having a chorus of six girls and two male and female principals. From a production and costuming standpoint the offering was letter perfect. Hoffman, of course, has the biggest burden in the vehicle, being called upon to lead singing and dancing numbers. He makes a nice stage appearance, sings in a pleasing manner and from the terpsichorean standpoint, is worthy of his mother. A Spanish dancer runs him a close second with bare feet and classic work, while a tenor and a sprightly little blonde add to the lyrical portion. The chorus is well chosen and acquits iself crediably. Lee Ting and his Chinese Jazz Fiends comprise 10 celestials who play numerous string instruments, ranging from the tiny uke to a big bass viol. Their repertoire consists of mostly popular tunes with a musical arrangement that harmonizes. One of the boys might eliminate his vocal work and another of the men is a comedian who is lacking.

The turn on account of its novelty made a hit with the audience and was recalled.

Opening the show was Little Yoshi and Co., consisting of a lone girl providing the trappings and holding the bases for the astute and agile Jap. Yoshi is a good showman and sells his stunts. He is a fearless equilibrist and offers a few hair-raising stunts which proved to be a good sendoff for this bill.

Northlane and Ward, in the deuce spot, came along with song, dance and talk. Their talk is bright and crisp, while the vocalization is tolerable.

Next to closing, McCullough, with M. Addy at the piano, had things all his own way. His "telephone" gag is one of the smartest heard here and the patrons could not get enough of it. McCullough found it hard to make his getaway.

For the finish the Four Yellerons, two men and two women. Working on globes, they offer a routine which runs from juggling and equilibrism to bar and perch work. The act is a distinct novelty and is properly presented. *Ung.*

The Hillstreet held acts of the standard type, but did not play well collectively. The running was unsteady, dragging considerably in the second spot. The N. V. A. collection further down did not help things generally.

Ernest R. Ball was the important feature. Ball was in the middle of the bill and did the announcing for the collection after finishing his own act, which went over for a hit. Ball injects some good stories, which adds much to general results. He also introduced his son at the piano for an encore.

Mack and LaRue got the show away for a fine start with a speedy roller skating routine in which some excellent whirling stunts drew applause. The concluding twirl brought them back for well deserved bows. Larry Reilly & Co. offered some Irish songs and dances in the second position. Reilly has a fair voice and gets by with a few steps. The talk and the various settings disclosed give the impression the act was cut down from a show intended for a 10-20-30 production. A juvenile and girl assist with the comedy end, falling on the little fellow. Alma Nielson, assisted by Dan Ely, Dave Rice and a five-piece orchestra, gave the bill color. The dancing pair came in for a good share of attention. Miss Nielson scored heavily with toe dancing. The act is attractively staged.

Murray and Oakland, next to closing, were more than welcomed, their offering being practically the only real comedy of the entire show, barring the laughs that Ball got. Remos and Co. had the closing spot. The three midgets in a routine of hand balancing and acrobatics in which they are ably assisted by the grown-ups provided some interesting moments. *Josephs.*

BURLESQUE ROUTES

(May 5-May 12)

COLUMBIA CIRCUIT

BATHING BEAUTIES—5 Empire, Providence; 12 Gayety, Boston.
BON TONS—5 Gayety, Washington; 12 Gayety, Pittsburgh.
BREVITIES OF 1924—5 Empire, Toledo.
CHUCKLES OF 1924—5 Gayety, Boston; 12 Casino, Brooklyn.
COOPER JIMMY—5 Olympic, Cincinnati.
DANCING AROUND—5 New Gayety, Dayton.
HAPPY GO LUCKY—5 Gayety, Buffalo; 12 Empire, Providence.
HOLLYWOOD FOLLIES—5 Orpheum, Paterson; 12 Empire, Newark.
JIG TIME—5 Casino, Brooklyn.
LET'S GO—12 Columbia, New York.
MONKEY SHINES—5 Empire, Newark.
QUEEN OF PARIS—5 Palace, Baltimore; 12 Gayety, Washington.
RADIO GIRLS—5 Gayety, Detroit.
SILK STOCKING REVUE—5 Columbia, New York; 12 Empire, Brooklyn.
TALK OF TOWN—5 Empire, Brooklyn; 12 Hurtig & Seamon's, New York.
TEMPTATIONS OF 1924—5 Olympic, Chicago; 12 Empire, Toledo.
TOWN SCANDALS—5 Star & Garter, Chicago; 12 Gayety, Detroit.
WATSON BILLY—5 Hurtig & Seamon's, New York.
WHIRL OF GIRLS—5 Gayety, Pittsburgh.
WINE, WOMAN AND SONG—5 Casino, Philadelphia; 12 Palace, Baltimore.
YOUTHFUL FOLLIES—5 Casino, Boston.

MUTUAL CIRCUIT

BAND BOX REVUE—5 Olympic, New York; 12 Star, Brooklyn.
BEAUTY PARADERS—5 Star, Brooklyn; 12 Lyric, Newark.
BIG SENSATION—5 Gayety, Brooklyn.
FROLICS OF 1924—5 Garden, Buffalo; 12 Corinthian, Rochester.
HEADS UP—5 L. O.; 12 Gayety, Brooklyn.
KANDY KIDS—5 L. O.; 12 Garden, Buffalo.
LAFFIN THRU—5 L. O.; 12 Olympic, New York.
PACE MAKERS—5 Corinthian, Rochester; 12 L. O.
STRUTTIN' AROUND—5 Lyric, Newark.

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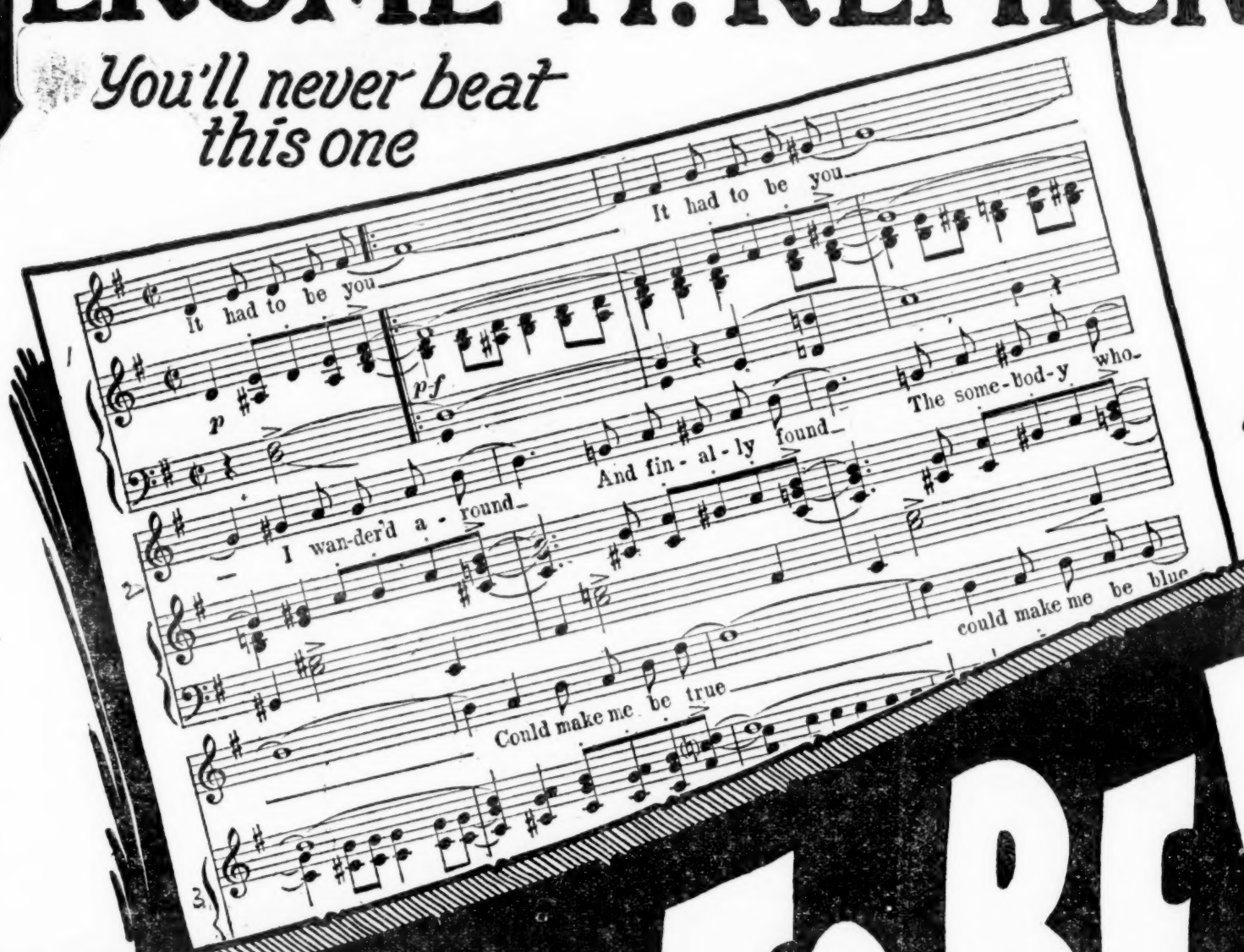

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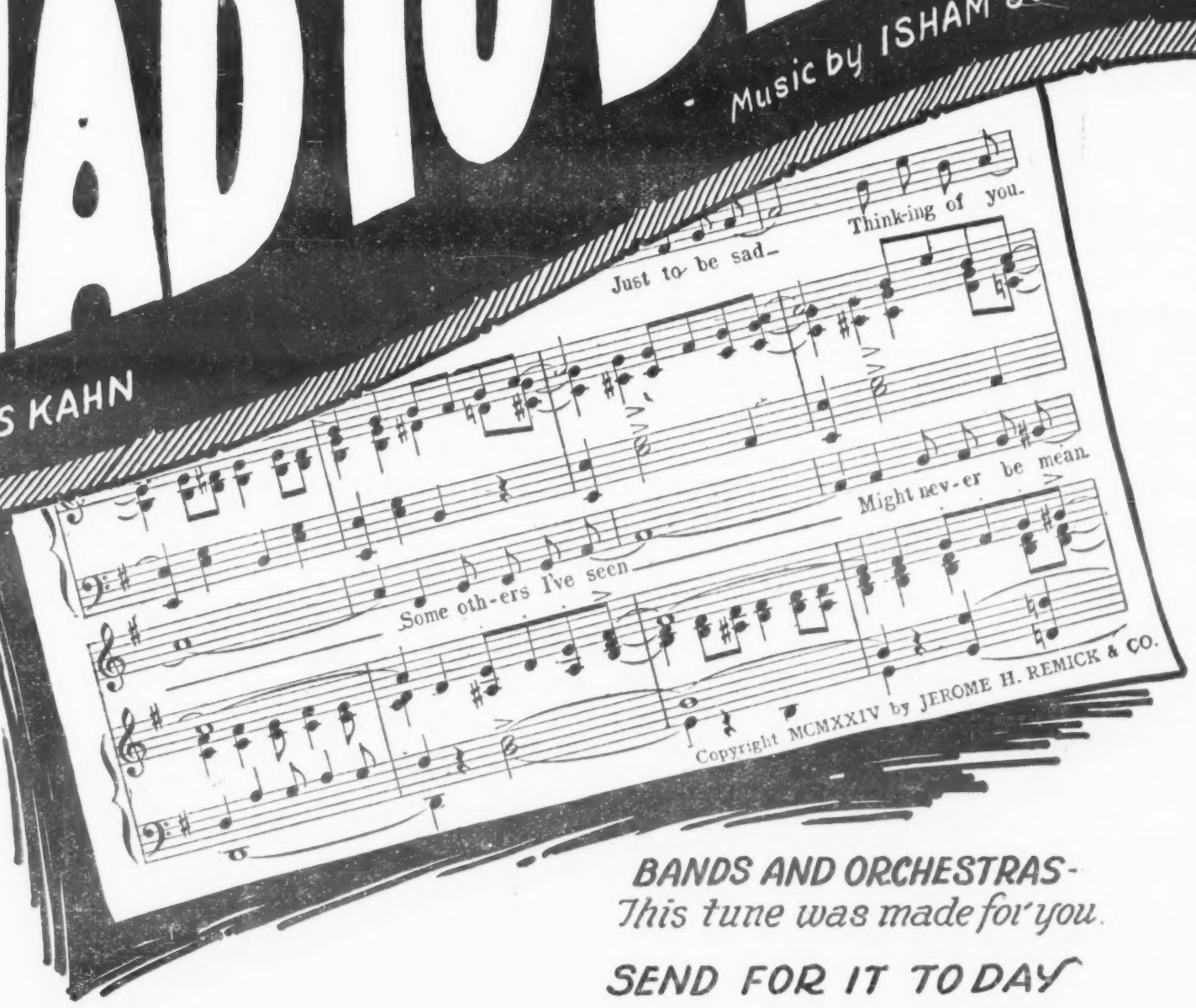

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KANSAS CITY

By WILL R. HUGHES

Shubert—"Little Miss Bluebeard."
Orpheum—"The Gold Diggers" (stock).
Gayety—Burlesque.
Mainstreet—"Boy of Mine"—pop. vaude.
Liberty—"The Storm Daughter."
Royal—"White Sister," picture, 2d week.

The deplorable conditions in the theatrical business continue, and the engagement of Alice Brady at the Shubert was most disappointing. Play and cast were given all the critics had in the way of praise, but nothing seemed to help, and the attendance was unusually light, but no more so than during the engagement of "Give and Take." It is a coincidence that with these two attractions, one following the other, there was but one woman in the cast.

The Orpheum was up against a run of hard luck on its closing week. Marjorie Rambeau, who made the jump direct from New York to headline the bill, arrived seriously ill. She was taken to the theatre, however, and insisted upon going on Sunday, appearing at both shows. Monday she was worse, and her physicians absolutely forbade her leaving the hotel. Her condition was declared dangerous, and an operation for appendicitis was thought necessary, and she was sent to St. Joseph's Hospital, where she was placed under observation for 24 hours pending the doctors' decision. Her condition changed for the better, and it was thought the latter part of the week that the operation would be avoided. With her act out of the bill, an act was doubled from the Mainstreet to fill the spot. A card in the lobby announced that she would not appear, so there was no attempt to conceal anything, and the papers carried stories several times regarding her illness and condition. In the meantime, Caryl Norman had been rushed from Chicago to replace Miss Rambeau, and was on the bill after Tuesday.

The next blow came Monday night, when Jane Green received a message, just before she went on, advising her of the death of her husband, Jimmy Blyler, in Chicago. It was too late to catch a Chicago train, and the plucky little woman went on, sang her jazzy songs, and clowned around, without a person in her audience realizing anything had happened to cause her sorrow. Following the traditions of the stage, "that the show must go on," she remained, and appeared for the Wednesday performances, leaving that night for Des Moines to be present at the funeral of her husband and former vaudeville team mate.

The Al and Lole Bridge musical stock company closed its third season and its 143rd week in this city Sunday, breaking all theatrical records for this city. The company has given a total of 3,673 performances during its stay—three every day, four on Saturdays, and five and six on Sundays and holidays. This is claimed to be not only a local record but the greatest number of performances for any musical tab company in any city in the United States. The organization goes to Wichita, Kan., for two weeks, then to Dallas for the summer.

MONTREAL

By JOHN GARDINER

With the legitimate house closed, the vaudeville season nearing an end, and the opening of the outdoor amusement parks nigh, Montreal's theatrical aspect is undergoing its usual spring change.

His Majesty's, the sole legitimate house, has closed, owing to lack of patronage. From the inception of the present season, it faced a steady loss. It will remain dark until next autumn.

Frank Priestland, former manager, will leave the theatre world for a while and this summer will devote his attentions to the management of the Toronto ball team in the International League.

Abbie Wright, manager of the Princess, reports good business all season. The Princess has been serving up the best brand of vaudeville available and as Montreal's leading vaudeville "two-a-day" house, does not have to worry much about patronage.

The Imperial (Keith circuit) under the management of H. M. Conover, has been serving the public with first run pictures and six acts of vaudeville. It is the pioneer in this city of high-class picture theatres. Business is regular and up to standard.

The Gayety, Columbia burlesque, has closed for the season. It will reopen early in August.

B. M. Garfield, formerly manager of the Gayety, is now running a booking office in Montreal, placing acts and other attractions throughout Canada and the New England states.

The Palace theatre was the scene of another holdup recently, the second within a few months.

The Henry Duffy Players, headed by Henry Duffy and Margaret Knight, and directed by T. Frawley, opened the season of stock at the Orpheum last week to capacity business. The company is the last ever seen in Montreal in a stock house and patronage promises to be good.

Current Attractions

His Majesty's, closed for season.
Gayety, closed for season.
Orpheum, Henry Duffy Players (stock).
Princess, vaudeville.
Imperial, Coogan and Casey, J. Rosamond Johnson and Co.; Tivoli and LaVere, Beege and Qupee, Maud Daniel, Hall and Dexter, pictures.

Picture Houses

Loew's, "Arizona Express" and vaudeville; Corona, "The Old Fool"; Belmont, "The Spider and the Rose"; Plaza, "The Next Corner"; Regent, "Eyes of the Forest"; Strand, "Excitement"; Papineau, "Montmartre"; Dominion, "Conductor 1492" and vaudeville; Napoleon Palace, "Refuge"; Midway, "I Will Repay"; Crystal Palace, "The Galloping Ace"; Palace, Name the Man"; Capitol, Harold Lloyd in "Girl Shy" (second week); Mount Royal, "My Man"; Maisonneuve, "Under the Red Robe"; System, "Black Oxen."

VAUDE SALARIES

(Continued from page 1)

salaries when they return to the Keith office for bookings.

The order was promulgated by the Keith office this week after a check up of acts "caught" by Keith employes at independently booked houses, had revealed among those present, in most cases under assumed names. Many acts were seeking Keith bookings and holding out for more money than the Keith people had offered.

Outside houses have been "covered" by the Keith people for a long time, but except in the case of "opposition" houses no definite action has ever been taken against an act. Where an act under an assumed name played a house in close proximity to a Keith theatre, the act could not play the adjacent Keith house for a stated period, but was played in other Keith-booked houses.

The new order, however, is aimed particularly at acts that "show" for the Keith Circuit, then turn down bookings offered and refuse to accept routes tendered at less than the standard salary the act requests. These acts, according to Keith officials, wil accept less money on the hide-a-way dates under assumed names, to prevent being classified as small time turns.

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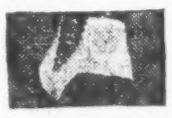

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EDDIE MACK TALKS 176

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SHRINER AND FITZSIMMONS

IN THE NEWSDEALER

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NEXT WEEK (MAY 5), KEITH'S RIVERSIDE, NEW YORK

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Dolan Joseph
Dunn Arthur

Edison Harry
Edson Joe
Elaine Rose
Esterbrook R
Evans Lillian

Farley Edward
Fenton Fred
Flashneck S
Flippan J
Follette & Wickd
Franklin Mart

Haley Mabel
Harris Al
Hearne Harold
Held Jr Anna
Hilton Margie
Howell Virginia
Hughes Gareth

Ishikawa I

Kennedy Harold
Kennedy Con

Lee Mildred
Leonard Mrs Albert
Lindsay Dora

Magley Guy & Pearl
Mallog Bros
Marcelle Lucille
Marsh Mildred
Martin Geo
Mather Ralph
McGaw A
Miller Lew
Miller Mary
Moore Eitna
Morak Catherine
Morak Fred
Murray Paul
Morris Bobbie

Nathanson S
Nelson Ethel
Nestor Frankie
Newman William
Norton Ned
Norwood Judd
Norworth Ned
Novak Eva

Oakes Percy
O'Brien Thomas
Opp Joe
Ormie Norma

Page Lorraine
Piper Jessie
Primrose Geo
Pollock Milton

Rafeal Sam
Remond Robert
Reno E
Reno Viola
Riley Wm
Rogers Stanley
Ross J
Ross Wm
Ruloff Alex

Savoy Paul
Scott John
Shawn Ted
Simpson Geo
Smiletta Daisy
Smith John A
Smith May
Stanley Al
Stephen Murray
Stewart Violla
Stutan Harry
Sweeney Bennie
Swigard Mr

Verobell Madam

Walker & Stevens
White Bob
Whitney Edna
Wilson Muriel
Wolfe Jack

Zylo Arthur & Lotta

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Ballmans 4
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Blackwell Rita
Brockman & How'd
Barrios Jean

Corbett Jack

Cherry Wilbur S
Cunning Bob
Clement Genevieve
Cook Mr
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Charnier Lois
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Cathro J L
Clark Jessie
Clinton Bert

Duffy James J
Drew May Co
DeLacy & Williams
Doyle & Elaine
Draper Bert
Dean Amber

De Ray Duo Ethel

Elliott Johnny
Edwards R
Earl & Williams

Fox Maud
Francis Vic
Fontaine Azalea
Furman Phil

Grayson Frances
Gidwitz & Meyers
Griffis C
Gibson & Betty
Grace Oliver & R
Gittleman Aubrey
Gordon Phylis

Horter Kathryne
Hunter George
Hagens Dancing
Huilbert Gene
Hallo Eunice
Hymack
Holden Horace
Halsey Seth C
Hearne Edward W
Hoban Haiche
Hom Mildred
Housh Jack

Iverson Fritzie

Johnson Corrine
Johnson Olive
Johnson Clem
Jones & Leigh

Kasson Ruby
Kuntz Blanche

Laughlin J & J
LaTour F
LaSalle Jack
Loewe Emil
Lachman, Irene
Leonard Albert
Lee Bryan

Metz Raymond
Mayo Louise
Marsh Nile

Mirrick Jerome
Mantion Ruby
McCune Elizabeth
McHale F

Newman William

Ossman Vess

Petit Frank M
Prentice Marguerite
Prather O L
Pearce Frank A
Pearl Beulah
Pantzer Bros

Roberts Carl 3
Reichenthal Bros
Ruth Sisters
Randell Carl
Robson May
Raffles Co

Smith Harry
Sweeney Bennie
Stowell Teddy
Sinnott Flo
Shelby Vera
Scott Lillian
Shaffer Bud
Sayre Jeff

Tiller Sis
Turpin Louis

Vanderwald Mr
Valle Jack
Vivian Anna Co
Victoria & Dupree

White Bob
Weller E
Wells Jack
Walton Josephine
Williams & Auber
Weber Laura
Walsh Marie
Walters F & O
Walman Harry

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Zimm Paul

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FAKE MOVIE SCHOOLS

(Continued from page 18)

Jesse Lasky in quest of a position on several occasions. Jules Bernheim, general manager of the Universal, informed Variety Saunders had never been employed by that company as a director or in any other capacity.

Further investigation brought to light that Saunders had been employed by Jack Jarvis, as casting director at the Hollywood studios at one time, but to Jarvis' knowledge he had never been known as a director.

It was also ascertained from Charles Ray that the Hollywood Screen Artists had rented his studio at one time, but upon the advice of the Better Business Men's Club he had raised the rent so that they moved to the Balshofer studio.

Nelson informed the Variety reporter the reason they left the Ray studios was on account of the lighting system which Saunders considered was of no use for his purpose.

Mr. Miller of the Business Men's Club, declared that he had never indorsed the Hollywood Screen Artists and that he was sending notices to the local newspapers requesting that they not accept their advertisements.

Dailey, it was brought out, never had any experience as a film producer, but had been a distributor and exchange manager for a number of film concerns in the south prior to joining Wilcox, and then hooking up with Saunders.

Three Other "Salesmen"

Besides Nelson three other salesmen were in the offices of the Screen Artists in the Knickerbocker Building. One was named Martin, another Keiper and the third Phillips, and, according to the Labor Commissioner, the latter was employed by Wilcox.

Prosecutor Lowy stated that he had a great number of complaints against the Hollywood Screen Artists Association from people who were in poor circumstances. He stated a scrub woman of advanced age was assured that she would make a hit on the screen and with this assurance parted with $20 she had saved. Mr. Lowy said he had many similar complaints and was just waiting to hear from Commissioner Mathewson before taking action, as they had not obtained a license to operate a dramatic agency.

"BIG MONEY-BIG TIME"

(Continued from page 1)

the act at $50 a week. Ferris' defense was that the act was guaranteed as a "big time" possibility. When Brown showed it only received $650 for the 10 people at Keith's 81st Street and has been playing for $1,350 to $1,500 for Loew's, Judge Panken concluded the latter is more "big time" than the Keith theatre.

It was also shown that since the popularity of the motion picture practically every vaudeville bill of the so-called big time category may have a feature film included. Even Keith's Palace has played Charles Chaplin's "The Kid" for an entire week.

Brown's claim was further complicated by the fact he had forgotten to copyright his act. Ferris' contention that this made the public performance property in the common domain was overruled by Judge Panken, who upheld the author's common law rights.

An appeal by Ferris from this decision has been withdrawn and the act will continue working under a new royalty arrangement now being entered into by both sides.

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RETAINED FOR NEXT WEEK (MAY 5)

Eastern Representative
PAT CASEY
Western Representative
SIMON AGENCY

PHILLY BUSINESS

(Continued from page 16)

"The Covered Wagon" pulled big money for its shorter stay.

The Stanton and Arcadia, all doing well, did not bear out the predictions that their attractions could stand long runs. "Shadows of Paris" at the former house by no means cracked, but it failed to take full advantage of the general boom, and "Scaramouche" was announced to succeed beginning this Monday, giving the Negri picture three weeks. It would undoubtedly have been held for a fourth if the opportunity had not presented itself to get the Ingram special which did such enormous business at the Aldine early in the winter. It played there at a $1.65 top, and the Stanley company figures that it will get a new clientele at the lower scale (75 cent top). Nothing is booked to follow it, and there is every hope that it will hold up for five or six weeks after which the Stanton may close for the summer.

The Arcadia's picture, "The Great White Way" proved something of a disappointment after its promising first week. It finished a three-week stay Saturday, but many had predicted a longer run with the Easter week reaction which, however, did not come.

The Fox came back strongly with "The Bad Man." The critics called the whole bill the best the house has had yet, although it probably wasn't as popular with the rank and file of fans as some of the winter programs. Still, the Easter week boom favored this house almost as much as the Stanley, and a gross of nearly $14,500 was reported.

The Karlton had a bloomer in "A Lady of Quality," this proving one of the costume pictures that local fans passed by. It stuck out the week mainly because of general business betterment, but cannot be accounted anything but a flop.

This week's crop of pictures looks generally good, the Fox getting the call with Mabel Normand in person with her film, "The Extra Girl." The last personal appearance of a star (Charles Ray at the Stanley) was a real success, despite the unpopularity of the picture, and the Normand appearance ought to be an even greater wallop.

The Stanley has "The Fighting Coward," which has no big names to draw with, but Tom Burke, the tenor, on the same bill, the advertising given the Stanley company's anniversary, are figured to offset the main feature's lack of sure-fire pulling power.

This same extra advertising ought to hold the gross of "Shadows of Paris" well up at the Stanton, and is figured to give a fine break to the new Arcadia picture, "Thy Name is Woman." This little Chestnut street house is counting on a decided boost in matinee trade. "Thy Name is Woman" may stay three or four weeks.

The Karlton has "Daddies," which may do something on the Belasco name. The Palace has "The Marriage Circle," and the Victoria has a first run for a change in "Conductor 1492," with Johnny Hines.

Estimates for Last Week

Stanley—"The Confidence Man" (Paramount). Critics weren't impressed but usual large Meighan draw boosted business, around $25,000, as against bare $20,000 week before. 4,060, 50—75.

Stanton — "Shadows of Paris" (Paramount, 2nd week). Around $10,000 ,good figure, but not considered enough to warrant keeping film in for month, hence announcement of "Scaramouche" May 5; latter did big business at Aldine in winter and figured to repeat. 1,700, 50—75.

Arcadia — "Great White Way" (Cosmopolitan, 3rd week). Did not bear out early predictions as long staker, although business held up to $2,500 , considered good for tiny house. "Thy Name is Woman," this week's attraction, and figured real business getter. 600, 50—75.

Fox—"The Bad Man" (First National). House one of those most benefitted by Easter draw, although picture better liked by critics than by rank and file of fans who didn't get artistry. Reported at $14,500 for week. 3,000, 99.

Aldine. — "The Ten Commandments" (Paramount, 10th week). Rebounded in fine style, gross going up to $13,000 or few hundred dollars under that figure. Now figure set until end of May, when weather will hit it, because of house's location. 1,500, $1.65.

Karlton—"Lady of Quality" (Universal). This costume picture not drawing card here, gross estimated at under $2,000. 1,100, 50.

N. Y. MOVIE BIZ

(Continued from page 16)

ford's "Dorothy Vernon of Haddon Hall" comes in. Announcing final two weeks of the "Wagon" had tremendous effect on box office last week where receipts jumped to $9,892.

44th Street—"America" (D. W. Griffith) (1,323; $1.50). Showed real return wallop at box office last week doing nearly one of biggest weeks of engagement in New York. Got $14,600.

Liberty—"The Thief of Bagdad" (Fairbanks) (1,234; $1.50-$2). Did considerable standing room last week and with this added to gross of seating capacity carried receipts just over $22,500.

Rialto—"The Confidence Man" (Paramount) (1,960; 65-85-99). Remarkable thing about this picture is that second week on Broadway receipts differed less than $400. First week at the Rivoli feature drew $23,222 and last week at Rialto statement showed $22,864, giving picture $46,086 for two weeks on Broadway, far from bad business.

Rivoli—"Triumph" (Paramount) (2,200; 60-85-99). First week of this production showed $26,859 at box office which made it hold over for second week. As it is a Cecil B. DeMille picture and his first production since "The Ten Commandments" together with fact it was turned over to Harry Reichenbach for special exploitation and he spent decidedly more than usual for newspaper advertising, showing not particularly strong one.

Strand—"Girl Shy" (Harold Lloyd-Pathe) 2,900; 35-55-85). This Harold Lloyd feature managed to pull the second largest week the house ever had, the record still being held by Charlie Chaplin in "The Kid." Picture held over for second week. Strand went in for extra exploitation on first week marking the week as that of its tenth anniversary and pulling number of unusual stunts with presentation of comedy feature. Figures showed $51,460.

WASH. FILM BIZ

(Continued from page 16)

Something must be done to this manificent place or serious inroads will result. It is too big to depend entirely on the two night shows.

Compared with the other pictures, "The Uninvited Guest," at the Columbia was the flop of the week.

Estimates on the past week:

"Scaramouche" — Loew's Palace. Had a four weeks' run at a local legit house and now plays this return date in a regular picture house to the largest gross of the town. Manager Beatus increased his orchestra, had special lighting effects and gave a performance on a par with that when the attraction was at the Belasco. Ran to a good $19,000.

"Girl Shy"—Rialto. Right on the heels of "Scaramouche." Is being held over and ran up $18,500.

"America" — Poli's. With the opening night out the picture played to about $17,000. That first night with the boxes at $150 and many of the orchestra seats going at $50 ran up a total close to $8,000. The two combined gives the picture in excess of $25,000 on the week.

"The Yankee Consul," aided by Waring's Pennsylvanians — Metropolitan. Business up, although not reaching the high figures of the other houses. Got $12,000.

"Sporting Youth"—Tivoli. Although a special supporting program given, the matinees cut in considerably and left the final count somewhere in the vicinity of $10,500.

"The Uninvited Guest"—Columbia. Not so good. $8,500.

William Randolph Hearst, publisher, has completed arrangements with Wall Street banking interests to finance his enterprises. With this object in view he has borrowed $10,000,000, which will be floated as a first mortgage 6½ per cent. bond of the Hearst Publications, Inc. The bonds will be priced slightly below par.

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THE SWAN
CORT WEST 48 ST. Evgs. 8:20 Matinees Wed. and Sat.

SAM H. HARRIS Theatre, W. 42d St. Evgs. 8:15. Matinees Wed. and Sat., 2:15.
Lewis & Gordon (in association with Sam H. Harris) present—
"THE NERVOUS WRECK"
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MEET THE WIFE
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ELTINGE W. 43d St. Evs. 8:30. Mats. Wed. & Sat.
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Mr. John Celler, of Jamaica, L. I., is the new owner, and Mr. Harry J. Styles, for many years a trouper, has undertaken the management of the place. We are now equipped to handle vacationists and tourists, and are particularly desirous of securing the continued patronage of the profession.

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PINE LAKE IN THE CATSKILLS
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THREE DAYS TO LIVE

Gerson picture production, written and directed by Tom Gibson. Starring Ora Carewe. At the Stanley, New York, April 22. Runs 54 mins.

Grace Harmon .....Ora Carewe
Bob Raymond .....Jay Morley
Wolf Raymond ..... Dick La Reno
Rajah ..... Hal Stevens
Hadi ..... Helen Lowell
Hakim ..... James Lono

"Three Days to Live" is a slight improvement over a film put out by and with the same people that played the Stanley a few weeks ago. But in spite of the improvement, "Three Days" is many miles from being even a fair picture.

Once again the work of Ora Carewe features the production. Jay Morley, who seems to be her permanent leading man and who is co-featured in the billing, hardly justifies the honor. He is awkward, generally unromantic in the love scenes and unimpressive, despite his huge bulk, in the all-important fight bits. The balance of the cast are less than ordinary, the work of Hal Stevens, the "heavy," being particularly exaggerated and amateurish.

The film gets its title from a warning sent out by the villainous Rajah to three men who had forced him, literally, to kiss the dust after attacking a slave in his native kingdom. He has come to America bent on revenge and before the picture ends he succeeds in doing away with two of them, one the father of the hero. The third, the girl's daddy, also receives the dreaded warning that his days are numbered to three and when the heroine endeavors to save him she herself falls into the oriental's trap.

The usual hoke follows: The near-sheik hisses, "You forget, my proud beauty, that I am master here," and the dauntless little lady responds, "Do what you will with me, but spare his life." The fight that follows when the hero arrives is lukewarm.

The Gerson company would seem to be wasting the efforts of Miss Carewe in mediocre vehicles.

WHEN ODDS ARE EVEN

Fox production starring William Russell. Written by Dorothy Yost and directed by James Flood. At the Circle, April 24, as half the bill. Runs 55 mins.

"When Odds Are Even" is considerably below the William Russell standard, but because of the star's personal magnetism, and some fair maritime atmosphere, it should serve as an adequate program attraction.

For awhile it looks as though some of the colorful atmosphere of the South Sea Isles is included. The action takes place, largely, at the romantically named Port o' Hope, on the island of Pago Tai. Very little local color is flashed. Instead there is a conventional story of two men, rivals for a girl and for the possession of a native mine. When the picture opens the girl is already engaged to the scoundrel. The usual misunderstanding follows, with the hero believing that the girl is framing him.

Russell is likable, although there is little opportunity for anything but physical stuff on his part. He fights a barroom full of ruffians for 10 minutes and the next day appears with a neat bit of court paster over one eye. The balance of the cast holds generally unfamiliar names and performs mediocrely.

Some of the sea shots raise the photography to a picturesque level not reached by the direction and the story. In general, it is a sorry effort and one that neither Russell or Fox can well afford to boast about.

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FILM REVIEWS

(Continued from page 19)

"smoke eaters" and succeed in the path of his father, who died in his boots. The opportunity presents itself, and while doing theatre duty Andy meets Agnes, a specialty dancer. Cupid succeeds the love of smoke in his heart, but disillusion and pain follow when he finds the girl is married to a worthless drunkard.

The climax comes when Andy, after rescuing the girl at a fire in her house, must face the decision of going back after the husband, crazed by booze and responsible for his wife's peril. Duty wins, but the villain is put out of the way by the flames in spite of McGee's heroism.

It is at this potential moment that Wellman falls down in his direction. The wallop is not there. The fire scenes are well put on but show nothing new or sensational. Some earlier shots of the firemen practicing rope-climbing and net jumping pack just as much of a thrill and hold more interest.

Jones' role is hand-tailored and he should double his devotees through his work. Eileen O'Malley rates a special paragraph for herself. Not through any stretch of the imagination might she be called a pretty child, but when it comes to acting she is on a par with the other prodigies. She dances, cries, laughs, pouts and just acts natural, all with a charming appeal.

Marion Nixon strengthens her hold as Jones' leading woman and the balance of the cast do distinctive work. The film is far superior to the former westerns of "Buck" Jones.

MACK & BERGER SPLURGE

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Chicago, April 29.

Mack & Berger have assumed an incorporated identity to go into the larger wholesale business of producing business.

The firm has taken over offices in the Loop End Building and propose to go in for a large scale producing of reviews, cabarets and acts. They bought out the costumes of the Rainbow Gardens and start with contracts for White City Chicago; Electric Park, Kansas City; Summitt Beach, Akron; Addison Hotel, Shreveport; Alaskan Garden, Memphis, and Mid-Nite Frolics, Chicago.

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Jim Gerald is presenting miniature revues at Fuller's and is meeting with success. Gerald is one of the finest of Australian comedians and has a following in this city similar to that of Will King of San Francisco. Acts in support include, Moon and Morris, dancers, terriffic hit; Sinclair Bros., balancers, very neat; Nat Hanley, very clever; Dinks and Trixie, songs and dances, nice couple, and Ashton and Marshall, songs, very weak.

"Nero" (picture) is pulling very big business at the Crystal Palace under Union Theatres. Douglas Fairbanks, Jr., is "Stephen Steps Out" is doing well at the Globe. "The Haymarket" is doing splendidly with "Potash and Perlmutter."

MELBOURNE

Business is good at all theatres in this city. The Melba Opera Company began a season March 29. "Little Nellie Kelly" is going big at the Princess. Seymour Hicks will present "Sleeping Partners" at the Palace, under Ward-Fuller direction, April 5. "The Cabaret Girl," under Williamson-Tait direction is pulling very big at the Royal and seems set for a run. Gertrude Elliott has a hit in "Blue Beard's Eighth Wife."

Acts at the Tivoli include, Noni and Horace, Will Hay, Jennie Riano, Harry Claff, Niblo and Doris, Tom Finglass, Joe Brennan and Guilly and Jeanne.

At the Bijou the acts include, Armstrong and Rose, Nat Hanley, Hartley and Wright, Fred Thornton, and George Storey and company.

"Sally" continues to smash records in New Zealand under Williamson-Tait direction.

"The Garden of Allah" will be produced in this city April 12. Muriel Starr will play Domini and Frank Harvey, Boris Androvsky. The piece is being produced by Williamson-Tait.

The new Palace theatre will open April 12, with Ada Reeve in "Aladin." The new show will be Williamson-Taits Easter attraction.

Dion Boucicault and Irene Vanbrugh will produce "Aren't We All" at the Criterion April 12. This play will conclude the Sydney season of the company.

Seymour Hicks is to play "Sleeping Partners" in Melbourne for Ward-Fuller, after the run of "Man in Dress Clothes" finishes.

The New Lyric Theatre will open at Easter playing first release pictures. The house is controlled by Union Theatres and will be the finest picture theatre in Australia. In appointments, the new theatre resembles the Capitol theatre, New York.

Lazzlo Schwartz has resigned his position as general manager of the Globe, Paramount's Australian picture house, and will go in for song writing. The Globe did not make much headway with its one feature policy. The public have been educated here to expect a double feature program at all performances.

Tivoli Theatres have engaged Messrs Reeves and Lamport to act as their English agents. Williamson-Tait have engaged the I. V. T. A. to watch their interests in London and to book acts for their new venture in vaudeville.

Sir Ben Fuller has engaged the following acts for a tour of this country, Lilliam and Girls, Evison and Hector, Athas and Collins, Harris Family, Cecil and Jennie Astorley, Armitage and Hine, Clark and Wallis, Jess and Toni, Marcus and Dana, and Takio and Namba.

With Williamson-Tait entering the vaudeville field, this country is in for a huge invasion of imported acts.

Lawrence Grossmith, English actor, has been robbed of several trunks containing over $5,000 worth of articles. Mr. Grossmith has just concluded a season in this country under Williamson-Tait management and is returning to England in search of new plays for another season in this country.

Emelie Polini, English actress, is suing her husband, H. W. Ellis, non-professional, for the custody of her baby girl. Miss Polini was married in Melbourne 1918. Miss Polini claims that her husband has not supported her since the marriage and that he went through all the money she has saved in her profession and forced her to again return to the stage. The husband, Ellis, is fighting the case.

Oscar Asche has finished his contract with Williamson-Tait and will return to London shortly. Asche has threatened to sue the firm for breach of contract claiming that Williamson-Tait forced him to supply his own wardrobe for "Iris."

LONDON NOTES

(Continued from page 2)

Simpson, the original in America. Hatherton has been ill for some time. He began his career over forty years ago with D'Oyly Carte.

A. A. Milne is the latest author to cause the authorities at St. James' Palace sleepless nights. His new play, due for production by Sir Gerald du Maurier, was originally called "Penny Royal." Then changed to "To Meet the Prince." This upset the Lord Chamberlain, who thought it smacked too much of familiarity as regards the Prince of Wales. The play will now be called "To Have the Honor," the phrase which heads the invitations to any function at which His Royal Highness will be present.

Having tried Shakespeare and old-fashioned musical comedy at the Kingsway, Donald Calthrop will make yet another appeal to fortune with revue. He will produce in about a month's time. Sketches by A. A. Milne will feature the show.

Mark Lester has resigned from "Nell Gwynn," and his part will be played by Walter Passmore.

When "The Green Goddess" is over at the St. James', Gilbert Miller is likely to put on "The Swan," but he is still looking for an actress to play Eva le Gallienne's part.

The season of the Yiddish Art Theatre at the Scala extends from April 17 to May 24. During that time will be set forth "Sabbitai Zvi," by J. Julawsky, "The Seven Who Were Hanged," by Leonid Andreyev, "The Two Koony Lemels," by Abraham Goldfaden, "Rags" by Halperin Leivick, "The Blacksmith's Daughter" by Peretz Hirschbein, "Middle Class People" by Maxim Gorky, "Hard to Be a Jew" and "Tobias the Dairyman," both by Soholom Aleichem. The pieces are played in Yiddish.

Alfred Sutro's play, "Far Above Rubies," finishes, at the Comedy, on May 3, after a run of only 44 performances.

AUSTRALIAN NOTES

(Continued from page 3)

scored; Lucan and McShanee, sketch, big hit; Steppina and Scea, songs and dances, over nicely; Lovett and Hughes, sketch, nicely acted.

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INCORPORATIONS

(Continued from page 6)

York; motion pictures; $5,000; Mae Marsh Arms, Jos. N. Patch, Mae W. Marsh. (Attorney, Nat'l Cohen, 198 Broadway.)

Productions, Inc., New York; pictures; $5,000; John Marks, K. S. Dietz, F. E. Johnson. (Attorney, Karl S. Dietz, 140 Nassau St.)

Oscar C. Buchheister Co., Inc., New York City; picture titles, etc.; $20,000; O. C. Buchheister, B. L. Crabbs, J. E. Lange. (Attorney, S. M. Platt, 908 Brook Ave., Bronx.)

Caterpillar Amusement Co., Nantasket. Capital $20,000; president, Joseph Stone; treasurer, Joseph Cohen, and F. G. Woodbury.

Melrose Operating Co., Melrose. Capital $100,000; president, Edw. M. Levy; vice-president, Benjamin H. Green; treasurer, William T. Stewart, of 24 St. Mary street, Boston.

G. E. Lothrop Theatres Co., Boston; to operate theatres; capital $50,000; incorporators, Arthur L. Griffin, Charles S. Tukesbury and Rufus A. Somerby, all of Boston.

W. J. Cook, Inc., Springfield; amusements; capital $50,000; incorporators, William J. Cook, Helen B. Cook, Clarence A. Warren.

Instructorscope, Inc., Cambridge; motion pictures and machines; capital 50,000; incorporators, Kenneth L. Hayes, Alpheus B. Smith, Laurence M. Lombard.

Lincoln Strand Theatre Corp., Buffalo, N. Y.; theatrical; 500 shares no par value; director, Moe Mark, E. B. Mark, Morris Sharaf. (Attorneys, Falk, Phillips & Schlenker, 804 Morgan Bldg., Buffalo, N. Y.)

Pipeless Pipe Organ Co., Ardmore, Okla. Capital $10,000. Incorporators, W. C. DeWitt, Percy Preston, M. L. Rees.

JUDGMENTS

Harry J. Fitzgerald; J. Devlin; $1,331.72.

Greater N. Y. Vaude. Theatre Corp.; F. Rubenstein; $300.

Idlehour, Inc.; C. W. Leavitt; $5,289.76.

George Beban (Beban Prods.); T. C. Atkins; $539.95.

Andrew J. Callaghan; E. A. Walker; $140.02.

Henry Stanton; J. Klaw; $2,938.41.

Warner Bros. Pictures, Inc.; Mercantile Factors Corp.; $3,934.45.

Alabama Amus. Co.; City of N. Y.; $83.37.

Blenheim Hotel Co.; same; $116.89.

Brighton Beach Music Hall Co., Inc.; same; $66.62.

Chateau Exposition Co., Inc.; same, $49.86.

Central Theatre Co.; same; same.

Gilhart Amus. Co.; same; same.

Gates Enterprise, Inc.; same; same.

R. & M. Film Service, Inc.; same; $83.37.

Jackson Motion Picts. Corp.; Republic Fire Ins. Co.; $401.58.

Sammy Burns; L. D. Eve; $163.20.

BOSTON CONVENTION

(Continued from page 15)

sion of the State Legislature, when the bill to repeal censorship fostered by the big interests, meant the saddling of the exhibitor with the responsibility for the running of pictures which might or might not be considered objectionable by his local authorities and possibly cause him to lose his theatre through conviction in the courts, has roused them to the fact that exhibitors all over the country must be on their toes and be ready for a battle when it comes, and that the one way to be ready is through a strong national organization.

EQUITY SHOW

(Continued from page 23)

side of the stage disclosed the Shakespearean lovers, "Sweet one, thy fair hand breathes the love of—" with "Listen, Kid, that mitt of yours spiels it to the world that you—" as contrast throughout. Victor Herbert wrote the incidental music.

This was played full stage and followed by Nelson Keys in "two" doing his "Brigandon" song, assisted by Irene Russell. He went over mildingly, not coming up to expectations, but Gertrude Lawrence, also of the "Charlot Revue," panicked that tremendous mass of people when she sang "Limehouse Blues." The trite pathos of a blues song seemed real when she sang it, and cheers followed the rendition, while Beatrice Lillie, colleague and compatriot, got the same sort of an ovation following "March With Me," from the same show. In this number the girls of the Charlot show worked with Miss Lillie.

Following this, also in full stage, John Charles Thomas appeared before the front curtains of the Met and sang the Toreador Song from "Carmen" lustily and well, keeping the applause ball rolling.

Then the grand finale, a number that involved some 400 people and disclosed a corking idea that while not sophisticated enough for revue use, held a quiet charm of its own.

Elizabeth Murray, as a negro mammy, is comforting her child because the white folks have told her that the pickaninnies haven't a Santa Claus. Behind a scrim drop is the dream of a colored Santa Clausland. Hal Ford as the Santa in blackface is entertaining little colored folks and various specialties done by the Brox Sisters (everyone doing the specialties also in blackface or high brown), Harland Dixon, Riggs and Witchie, Ann Pennington and Charlotte Greenwood. The Sunshine Girls did their English stepping routine while the finale itself came on when the curtains parted and tremendous Christmas trees planted nearly to the Met's back wall stood out.

On various levels above the stage appeared Wooden Soldiers, Dolls, Toys, Birds, etc., and to the uncanny march precision of Herbert's "March of the Toys" from "Babes in Toyland," the procession began down these levels to the stage. Then things went black, the trees were lighted, the curtains were lighted and the first half was over.

Frank Tours handled the orchestra for the second half which opened with a burlesque number on the Cinderella theme musicals. The music was by Silvio Hein and the lyrics by Anne Caldwell, while the girls in the number were Costance Binney, Elizabeth Hines, Mary Eaton, Ada May, Helen Ford, Julia Sanderson, Louise Groody and Helen Shipman, while the men were Irving Beebe, Barrett Greenwood, Donald McDonald, Ernest Glendinning, Harry Fender, John Price Jones, Paul Frawley and Harry Puck.

Eddie Cantor next, and a noise behind the curtain:

"Goodness, sounds like the Shuberts were after me again."

Cantor introduced several screen stars, Richard Barthelmess, Mahlon Hamilton, Lowell Sherman and Betty Blythe and then pulled a few jokes and a few observations the moment.

Next was a full stage number, "Song Birds of My Heart," lyrics by John Steel and music by Frank Tours. A large bird cage held Tessa Kosta. Grace Moore and Dorothy Francis, who were introduced and each sang a number, leaving Steel to finish. It went but fairly, being in key but out of joint.

Jimmy Savo with his "slow motion" single next and subbing for Ed Wynn, made himself known as a funny man on his own.

George Olsen's band worked here and duplicated the Whitman success.

Then came the serious effort of the show, "Evolution," described by Lionel Atwill in a prolog recitation

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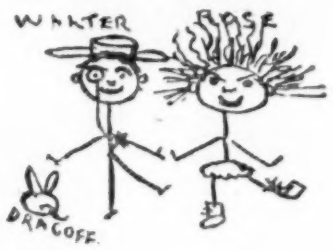
BOB MURPHY and

Very happy this week. Got the good news that REMICK is getting out the song I wrote with CHAS. SHISLER, and Charley writes me it is already a HIT in Philly.

Friends, get Mose Gumble to let you hear it. The title, "LITTLE OLD LADY," with a CORKING RECITATION.

If a lot of ACTS sing it I will be able to have a FREE LIST at BINGHAM BEACH next summer. I know this song will go great for Jean Van Hoven. I wish my ole partner and pal, Elmore White, would put it on. It just fits the MOTHER BIT.

Two New Sports in Town



LADDIE and GARDEN

P. S.—**DRAGOFF** is peeved, as we did not feature him in this picture, so he turned his back to the camera.

3½ ARLEYS

Next Week (April 28)

NEW YORK HIPPODROME

The Kings of Comedy

OLSEN and JOHNSON

coupled with their inseparable associate

The Queen of Laughter

are crowned as THE ROYAL PAIR by the Orpheumites

Apr. 28, Minneapolis May 5, St. Paul & Des Moines

4 ENGLISH MADCAPS

CISSY, ELSIE, WALLY and the world's wonder wing dancer, ZELLA

Look out for their new act. For next season will present a whirlwind of novelty in the dance world. Something entirely new.

Agent: ALF T. WILTON
FRED MACK

Manageress: CISSY MADCAP

BOBBY HENSHAW

does his act and then there's his **ENCORE.** But the audiences clamor for more and more and more. As Ethel said, That's all, there isn't any more. But **M. S. BENTHAM** gives me work, and more and more and more.

35th Consecutive Week

VESS OSSMAN says

THE OSSMANS

still retains the title of World's greatest banjoists

Blanche Sherwood and Brother

Booked Solid Keith and Orpheum

Direction MARTY FORKINS

LEONA LaMAR

THE GIRL WITH 1,000 EYES — SEES ALL, KNOWS ALL TELLS ALL

THE BOX-OFFICE MAGNET — THE BUSINESS IMPROVER

It's gratifying to constantly improve. Business is better and bigger each week we play. We're smashing record after record.

Last week at the Gates, Brooklyn, a 3,000-seat house, and it was S. R. O. We turned 'em away. Friday there were 1,000 people waiting for the second (supper) show. Just another record.

May 5 we return to Providence. We played there four weeks ago. Just another record.

If You Want Smiles and Laffs That Will Never Cease, Come Join Us on the ORPHEUM Time and Work in Our Afterpiece

Jack Cook and Geo. L. Coan — Alexandria and Olsen

in their 1924 "CLOWN FROLIC"

GEO. M. COHAN'S COMEDIANS

CEDRIC— —HAZEL

LINDSAY and MASON

Creating Laughter in GEO. M. COHAN'S Musical Comedy Success

"LITTLE NELLIE KELLY"

A COMEDY HIT — A DANCING REVELATION

as the showing of the drama from the beginning. First the cave man was depicted listening to the story teller. This scene drew in several dancers and many bear skins and held Montague Love, Lucille LaVerne, Glenn Anders and the Marmein Sisters.

Blanche Yurka recited the next prolog and Edith Wynne Matthison declaimed a portion of the Electra of Euripides in a scene that held, besides her, Hamilton Revelle, Lady Diana Manners, Margalo Gillmore, Ruth Gillmore, Edith Taliaferro, Blythe Daly, Phillys Povah and Mabel Taliaferro.

Helen Ware recited the prolog to "The Merry Wives of Windsor," played on a small stage in the Elizabethan manner, the basket scene being utilized. Maclyn Arbuckle played his famous Falstaff and Mary Boland and Helen MacKellar were Mrs. Ford and Mrs. Page respectively. This was played before an audience holding Queen Elizabeth (Clare Eames), William Shakespeare (Otto Kruger), and many other notables of the day impersonated here by Edmund Breese, Fritz Leiber, Orlando Daly, Dudley Digges, Arthur Byron, Richie Ling and Rosamond Pinchot.

Elsie Ferguson recited the prolog to "The School for Scandal," and the players were John Drew, who received a tremendous reception, Violet Heming, Elsie Mackay, Alison Skipworth, Carroll McComas, Harry Mestayer and others. One short scene was used.

Julia Hoyt recited the prolog to a scene from "Black Eyed Susan," and Norman Trevor, Philip Merivale, J. M. Kerrigan, J. Harold Murray, Edwin Arnold, Helen Menken, Genevieve Tobin and others.

After came Bob Benchley in a monolog giving a resume of all the plays, saying that with these patterns the great American drama of today held all their inspiration, all their knowledge, and had benefited by their experience. He withdrew to allow the presentation of The Great American Drama.

A stage in "two" was empty. Came a banner—"13 Weeks in Buffalo." Another one, "Fourth Month in Chicago," "Second Year in New York, Republic Theatre." Then it dawned on the mob. Characters from "Abie's Irish Rose" were introduced, and two midgets also utilized. This, of course, was all a direct thrust at the fact that such a hoke play has achieved unheard-of success, but it was goodinatured, and came at a time when laughter was greatly needed.

The Court of Equity next, a full stage bit, which introduced Jane Cowl as the Queen, and allowed her to sit on a throne, while the entertainment was supplied by Florence O'Denishawn and Charles Columbus, Adelaide and Hughes, Fred and Dorothy Stone and John Charles Thomas.

The finale, with Marion Davies representing the picture industry, Elsie Ferguson representing drama, and Fritzi Scheff music, held the Equity Song.

This sort of a show, holding as it does such a varied number of talents, often becomes so much blah despite the names. This show, however, was ever and always an entertaining revue of tremendous proportions, and no one person allowed to hog the stage.

The stage waits were infrequent, and the lighting often very effective, while costumes were fresh, music tuneful, and the players, it may be said, very, very capable. *Sisk.*

COBRA

Drama in four acts by Martin Brown, produced at the Hudson by L. Lawrence Weber, April 22; staged by Henry Stillman and William B. Friedlander.

Sophie Binner ..... Dorothy Peterson
Jack Race ..... Louis Calhern
Tony Dorning ..... Ralph Morgan
Elise Van Zile ..... Judith Anderson
Judith Drake ..... Clara Moores
Rosner ..... William B. Mack

"Cobra" is the third new production this season by L. Lawrence Weber. The first two were musical comedies, "Little Jessie James" and "Moonlight," both being current on Broadway. The newest presentation, being a drama, is a sharp change of pace.

As interesting theatre, "Cobra" rates well. Its introduction so late in the season, however, may mitigate against its chances for a run. Still, should the Democratic National Convention provide any aid to Broadway, it figures to have a a chance to continue into summer, with fair, though perhaps, not big grosses indicated.

Martin Brown, a former professional turned playwright, has a flair for dramatics. His "The Lady" surprised after a bad Chicago start by doing fairly well in New York. "Cobra" is expressive of the snake-like qualities of designing woman, able to entice the strongest of men, even in this case the pal of her own husband.

The story is somewhat suggestive of a former Princess thriller, "Any Night," which, by the way, ran from March to June and might have lasted longer but for its late arrival. In that shorter play a father and daughter meet in a questionable hotel which is on fire. Both had come to the place for illicit purposes. They die in each others arms rather than accept the chance for escape.

"Cobra" is a different story, though the hotel and fire are dialog incidents. The play is founded on an actual event of the kind in New York some years ago when a Fifth avenue hotel, said to be disreputable, was destroyed by fire and a number of well known persons were burned beyond recognition.

The play is scened in the college room of two chums and in their business office later. One of the lads, Jack Race, is a crack athlete and a devil among the girls. He gets out of one scrape by the goodness of his pal, Tony Dorning, wealthy, but surprisingly shy around the gentler sex. Tony gives the vixen $1,000 to release her claim on Jack.

Elise Van Zile, who is the cobra, calls at the rooms, supposedly a demure little thing whose chaperone sprained her ankle or something. She makes all manner of fuss over the strapping Jack, but turns her wiles on Tony when she learns he is wealthy, while Jack has nothing.

Tony falls hard, marries Elise and is just as mad about her four years later, believing her all but divine.

Elise the while has been attempting to attract Jack, and on the occasion of her husband's trip out of town, succeeds in capturing him for a rendezvous at a questionable hotel. Dinner there in a private room ends with Jack tearing himself away from the vampish wife. She remains and is caught on an upper floor, when the building catches fire, so badly burned she is never identified.

Tony returns to find his wife missing. Only Jack and his secretary, to whom he confesses, know the real story. He refuses to tell Tony, arguing that it would be brutal to destroy the ideal Tony believed his wife to be. In the end Tony finds out a good deal of the truth, discovering letters showing Elise had had affairs with men in the destroyed hotel.

"Cobra" brings out a new name, Judith Anderson, who does much to make the story absorbing. As Elise, the wife who has everything, but who seeks other men, there are few actresses who could have played the role better. In breaking down the self-respect and moral determination of her husband's best friend she declares: "You'll be taking nothing from Tony." In smoothing the way to the rendezvous she adds: "There can be no trace," and when he counters: "Except in our souls," she parries: "Suppose we have none; suppose this life is all."

Miss Anderson is an Australian. Her first appearance here was in "Peter Weston."

Ralph Morgan, as the deluded Tony, is splendid. It may not be easy to accept so gullible a college man, especially one of wealth. Yet, Morgan's characterization seems very natural. His joy over his wife seems genuine and, too, his anguish over her disappearance.

Louis Calhern makes a fine running mate for Morgan. He may seem a bit stern, as Jack, a man of his supposed achievements, but is the type supposed to attract women. Clara Moores as the secretary is not given a chance at vivacity. William B. Mack as a wronged business man was incoherent half way back in the house. Dorothy Peterson appeared in the first act only. She was referred to as "a damned little tart," that being the only really lurid term in the play.

Two well designed settings are given "Cobra." It has a six-person cast and should make money at reasonable grosses.

As a picture story it ought to draw a good price, particularly if the play accomplishes a successful engagement on Broadway. *Ibee.*

McGregor's "Open Gate"

"The Open Gate" is the title of a new comedy by Edgar McGregor and T. Bussiere set for early production by McGregor.

THE DRESSY SIDE

(Continued from page 7)

tractive Cameo picture house, and the "Enchanted Cottage" unfolds a story of love and suffering that's a treasure if not a thriller.

May McAvoy proves the old story that happiness is a state of mind. She is Boshforth's guardian angel in his lonely cottage.

As the poor girl of the village she wears plain clothes.

In the final scene (married to Boshforth) a simple dinner frock of black, low neck and sleeveless.

The cottage furnishings are attractive.

Miss Pochia is at the Cameo with her beautiful soprano voice and an equally beautiful gown of various shades of violet tulle and silk. The "World's Struggle For Oil" proves it's a slippery game. The huge barrels are dressed in brown wood, with hoops here and there.

Real Clothes at State

Jackie Coogan in the "Boy of Flanders" is filled with boy pathos, humor and thrills. He is bubbling with mischief, always daring, even to chucking the poor landlord out of his grandad's home in delicious fashion.

Teddy (the dog) is the swell dresser of this picture. His gray coat is fur trimmed and Jackie wears the poor boy's rig of the little old town settlement.

Jean Barrosi, female impersonator, at the State, wears clothes that are worth going far to see. His white jeweled and rhinestoned gown with rhinestone fringe, with a rhinestone headdress and silver dressed feet, was a dream. His orange velvet full bouffant skirt with white bands of white ermine worn with a picture hat was stunning and the rose velvet gown with flowing silver lace sleeves, gray fur trimming worn with a rose velvet turban, trimmed in gray, was one of his most attractive. Mr. Barrios' song, "Two Times, Daddy," was as big a hit as his clothes.

Another beautifully dressed act was the Spanish Dancers in their variegated shawls, all colors fringed and embroidered.

WHITEWASHED

Three act comedy by John Goldsworthy and Charles McNaughton, presented at the 52d Street Theatre, April 23. The Emmar Amusement Co., lessors of the theatre, with the production by John Goldsworthy.

The Duke ..... John Goldsworthy
Holly ..... Victor Tandy
Mrs. De Casie ..... Lorena Atwood
Vivian ..... Marion B. Hall
Roberta Langdon ..... Paula Shay
Dick Harmon ..... Donald Stuart
Count de Rochefort ..... Olaf Hytten
Alice ..... Mona Glynne
Mr. Jones ..... Louis Haines

A production that substantiates Kelly for his "Torchbearers" and is sufficiently amateurish to immediately classify it as a small town, little theatre group success and will, in no way, be a run contender from any angle.

The most difficult thing to figure out is the reason for the production. The piece, itself, is obvious, but the various ingredients which it lacks and they are legion, make the presentation a question. Before a friendly audience which failed to fill this small theatre despite the presence of "Big Bill" Edwards, the piece seemed to lightly amuse, although such laughs as there were came from those who presumably knew the players personally. Certainly the outsiders failed to catch the spirit of the performance, if any, and the house lost a few patrons at the end of the first act, and added to the list of departures with the end of the second.

Between the acts the audience is invited to dance upon the one balcony, which is just so much floor space. Hawaiian music is provided as an inducement to secure some means of enjoyment of the evening. During the interim from the two last stanzas refreshments are served upstairs, and complimentary. However, it failed to "square" anything.

The show has but one interior set, looking somewhat shopworn, in which takes place the attempt at a mystery-comedy which runs pretty close to the form the initial five minutes indicates. About 22 minutes for the first and last acts, with a 45-minute central session, spaced by 15-minute intermissions, had the finale at 10:35. The piece implies a one-act play that has fallen down in the effort to elaborate it into a standard attraction.

Of the cast, two women, Paula Shay and Lorena Atwood, stand forth prominently for their respective performances. Each gives the only legitimate performance of the evening or, if not that, were the most capable of making the best of extremely mediocre material.

However, up on 52d street and west of Eighth avenue, "Whitewashed" will not annoy anyone, and if there is a subscription list the piece may last through that source of revenue, but it will never gather enough at the $2.75 asked to make it linger. *Skig.*

DISCOVERED!!

BY

RAY MILLER

A torrid trinity of weird and wild jazzmongers, specializing in scorching syncopation, who are destined to revolutionize the art of musical interpretation and give the lie to critics who believe the last word has been said and the last note sounded

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